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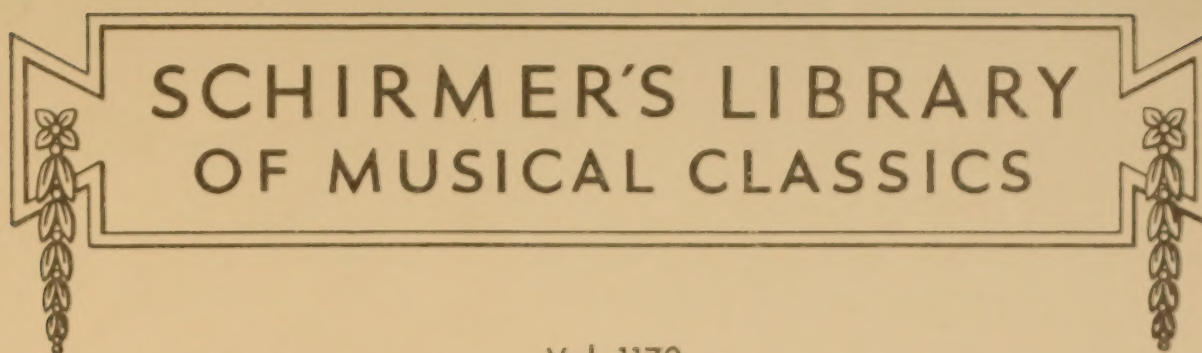
BONA

Rhythmical Articulation

A Complete Method

1.50





Vol. 1170

PASQUALE BONA

Professor in the Royal Conservatory of Milan

Rhythmical Articulation

A COMPLETE METHOD

Translated from the
Fourth Italian Edition, revised and
Augmented by the Author

By

DR. TH. BAKER

G. SCHIRMER, INC.

New York

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PREFACE

The favorable reception and extraordinary success of my Method for Rhythmical Articulation (*Metodo per la Divisione*) have induced me to issue a Fourth Edition, which has been diligently revised, rearranged, and considerably augmented, and is now divided, for greater general convenience, into three parts, the first and second being for those who devote themselves to the study of singing, and all three for instrumentalists.

An incontestable proof of the utility of my work, aside from the favor and success which it has met with, is its adoption as a text-book by the best masters and by Schools of Music of the highest standing, such as the Conservatory at Milan.

The favor with which the former editions were received, appears to me no doubtful indication of the fortune that awaits this last one, which is certainly better than its predecessors.

P. BONA.

INTRODUCTION

If there is any one matter of special importance in musical education, it is doubtless to teach young pupils a practical method for the correct rhythmical proportionment of the single notes composing the beats of a musical theme, to recognize their respective time-values, and to give to each note, so to speak, a special significance and individuality, as considered in its inter-relations with the rest.

Such teaching, known under the head of *Metodo per la Divisione* (Method for Rhythmical Articulation), has been decidedly neglected in former years in our Italian schools, being given only in large conservatories, in which, its great utility and importance being recognized, it has been adopted as an essential part of the instruction of young pupils, and is, therefore, regarded as one of the most important branches in the study of musical theory.*

It is unnecessary to dilate on the advantages flowing from a good method of rhythmical articulation, whether for recog-

nizing the relations subsisting between the notes forming a musical beat, or for recognizing their individual character;—for enabling the executants to tell at a glance the time-values of the notes, which are sometimes grouped in such a manner as not to be readily distinguished by the eye, or for recognizing the different times (measures) in music, on the energy and precision of which depends the correct execution of the theme, which pupils find very difficult;—and, finally, for accustoming the pupil to effect with precision changes of time, a very hard thing to accomplish if he has not been thoroughly drilled in the study of rhythmical articulation.

In consideration of all these advantages, I decided to publish the present Method, which, despite its modest appearance and proportions, contains every essential of a complete method of rhythmical articulation; and I venture to hope that my work will be favorably received, especially in view of the extremely flattering circumstance, that it has been adopted as a text-book in the Royal Conservatory at Milan.

* On the next page rhythmical articulation will be duly explained.

PRELIMINARY REMARKS

Before undertaking to read the First Part of this Method, it is necessary for the pupil to have learned the rudiments of musical theory; that he should know, above all, the time-values of the various notes and rests, common time, and the effect of the dot and the tie. For the Second Part he should be acquainted with all the different times, all the scales, and the irregular groups of notes (triplets, quintuplets, etc.; while he may defer to the Third Part a knowledge of everything which pertains to ligatures, embellishments, etc., etc.

Rhythmical articulation consists in pronouncing the name of each note *in the same manner as if one had to read the words*, but with the difference that the word must be sustained for the length of time indicated by the note named, and, in case the latter is longer than a quarter-note, the vowel must be repeated, keeping it

connectedly sustained, as many times as there are quarter-notes contained in the note. To facilitate the movement of the tongue in groups of two, three, four or more notes, their several names should be pronounced flowingly and connectedly, as if reading a word composed of several syllables, taking care to emphasize the names of notes occupying strong beats.

With reference to all rests, a rest equal to a quarter-note is indicated by the word *uno* (one), one equal to two quarter-notes by *uno, due* (one, two), and so on, commencing with *uno* every time after the rest is interrupted by a note or falls on any other beat.* The word *uno* is likewise employed to distinguish the eighths among other notes. Time is beaten with the hand.

* All said above concerning the rests is not to be applied in practice until the pupil has learned the lesson, and, consequently, he will pause for the length of time indicated by the rests as they occur.

Illustrative Examples.

The figures 1, 2, 3, 4 indicate the quarters which constitute the beats, and the syllable Do-o-o-o indicates the prolongation of the word pronounced, with a slight stress on each quarter. The words *uno, due, tre, quattro* (1, 2, 3, 4) serve to indicate the quarter-rests.

For characters equivalent to 4 quarters, whether notes or rests.

Pronounce: Do-o-o-o Re-e-e-e Uno Due Tre Quattro Uno Due Tre Quattro

For characters equivalent to 2 quarters.

So-ol So-ol So-ol Uno Due Uno Due So-ol So-ol Uno Due

For characters equivalent to one-quarter.

Do, Do Do Do Sol Sol Sol Sol Do Uno Do Uno Uno Sol Uno Sol

For dotted notes or rests, and for rests of one-eighth (eighth-rests).

Do-o-o Do Do-o Do Do-o Do Do Uno Due Tre Uno Due Tre Do Do Uno Do Uno

For grouped notes.

Do Re Do Re Mi Do Re Mi Fa Do Mi Sol Mi Sol Mi Do Mi Sol Mi Do Sol Mi Sol Do

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Ascending. Descending.

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

Do Si La Sol Fa Mi Re Do

Low notes.

Mi Fa Sol La Si Do Re Mi Notes in alt.

Recapitulation:


Do Re Mi Fa Sol La Si Do

Do Re Mi Fa Sol La Si Do

Do Re Mi Fa Sol La Si Do

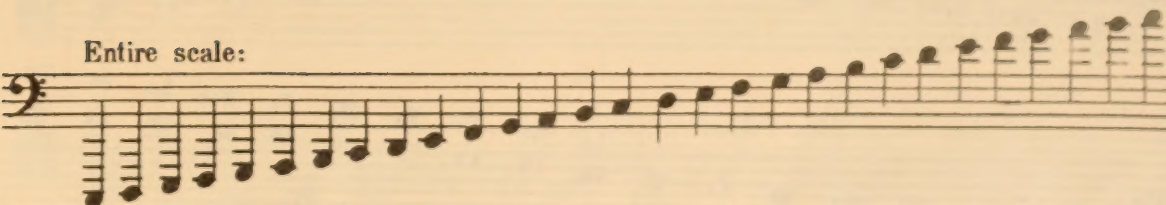
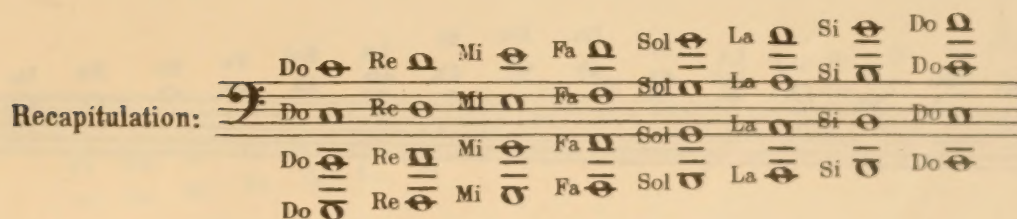
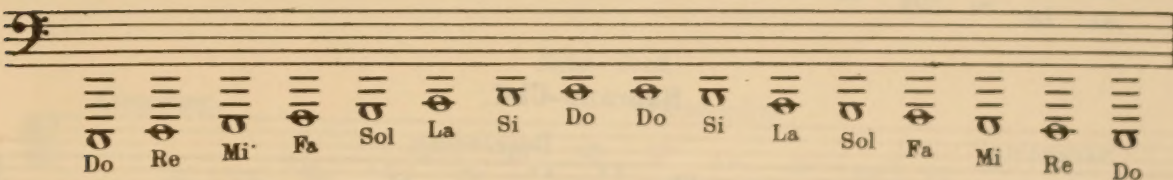
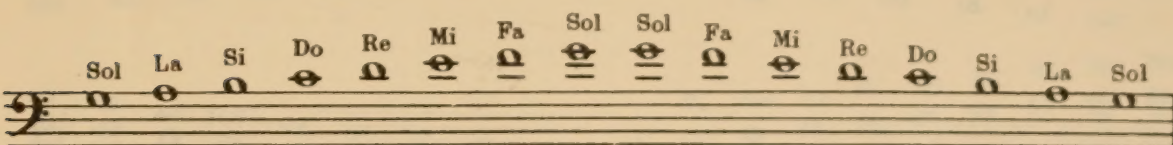
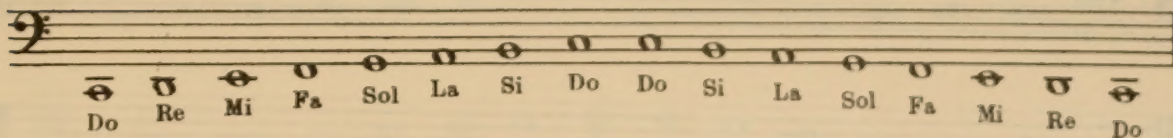
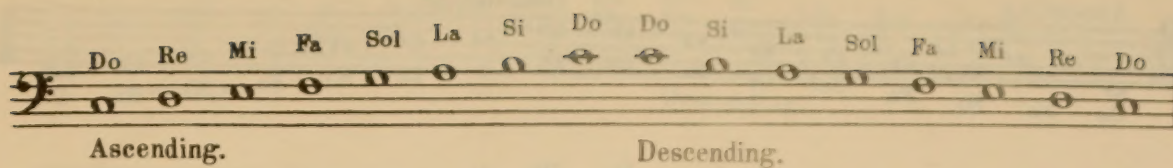
Mi Fa Sol La Si Do

Entire scale:

A musical staff with a treble clef. The notes start on a G4, ascend through A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F11, G11, A11, B11, C12, D12, E12, F13, G13, A13, B13, C14, D14, E14, F15, G15, A15, B15, C16, D16, E16, F17, G17, A17, B17, C18, D18, E18, F19, G19, A19, B19, C20, D20, E20, F21, G21, A21, B21, C22, D22, E22, F23, G23, A23, B23, C24, D24, E24, F25, G25, A25, B25, C26, D26, E26, F27, G27, A27, B27, C28, D28, E28, F29, G29, A29, B29, C30, D30, E30, F31, G31, A31, B31, C32, D32, E32, F33, G33, A33, B33, C34, D34, E34, F35, G35, A35, B35, C36, D36, E36, F37, G37, A37, B37, C38, D38, E38, F39, G39, A39, B39, C40, D40, E40, F41, G41, A41, B41, C42, D42, E42, F43, G43, A43, B43, C44, D44, E44, F45, G45, A45, B45, C46, D46, E46, F47, G47, A47, B47, C48, D48, E48, F49, G49, A49, B49, C50, D50, E50, F51, G51, A51, B51, C52, D52, E52, F53, G53, A53, B53, C54, D54, E54, F55, G55, A55, B55, C56, D56, E56, F57, G57, A57, B57, C58, D58, E58, F59, G59, A59, B59, C60, D60, E60, F61, G61, A61, B61, C62, D62, E62, F63, G63, A63, B63, C64, D64, E64, F65, G65, A65, B65, C66, D66, E66, F67, G67, A67, B67, C68, D68, E68, F69, G69, A69, B69, C70, D70, E70, F71, G71, A71, B71, C72, D72, E72, F73, G73, A73, B73, C74, D74, E74, F75, G75, A75, B75, C76, D76, E76, F77, G77, A77, B77, C78, D78, E78, F79, G79, A79, B79, C80, D80, E80, F81, G81, A81, B81, C82, D82, E82, F83, G83, A83, B83, C84, D84, E84, F85, G85, A85, B85, C86, D86, E86, F87, G87, A87, B87, C88, D88, E88, F89, G89, A89, B89, C90, D90, E90, F91, G91, A91, B91, C92, D92, E92, F93, G93, A93, B93, C94, D94, E94, F95, G95, A95, B95, C96, D96, E96, F97, G97, A97, B97, C98, D98, E98, F99, G99, A99, B99, C100, D100, E100, F101, G101, A101, B101, C102, D102, E102, F103, G103, A103, B103, C104, D104, E104, F105, G105, A105, B105, C106, D106, E106, F107, G107, A107, B107, C108, D108, E108, F109, G109, A109, B109, C110, D110, E110, F111, G111, A111, B111, C112, D112, E112, F113, G113, A113, B113, C114, D114, E114, F115, G115, A115, B115, C116, D116, E116, F117, G117, A117, B117, C118, D118, E118, F119, G119, A119, B119, C120, D120, E120, F121, G121, A121, B121, C122, D122, E122, F123, G123, A123, B123, C124, D124, E124, F125, G125, A125, B125, C126, D126, E126, F127, G127, A127, B127, C128, D128, E128, F129, G129, A129, B129, C130, D130, E130, F131, G131, A131, B131, C132, D132, E132, F133, G133, A133, B133, C134, D134, E134, F135, G135, A135, B135, C136, D136, E136, F137, G137, A137, B137, C138, D138, E138, F139, G139, A139, B139, C140, D140, E140, F141, G141, A141, B141, C142, D142, E142, F143, G143, A143, B143, C144, D144, E144, F145, G145, A145, B145, C146, D146, E146, F147, G147, A147, B147, C148, D148, E148, F149, G149, A149, B149, C150, D150, E150, F151, G151, A151, B151, C152, D152, E152, F153, G153, A153, B153, C154, D154, E154, F155, G155, A155, B155, C156, D156, E156, F157, G157, A157, B157, C158, D158, E158, F159, G159, A159, B159, C160, D160, E160, F161, G161, A161, B161, C162, D162, E162, F163, G163, A163, B163, C164, D164, E164, F165, G165, A165, B165, C166, D166, E166, F167, G167, A167, B167, C168, D168, E168, F169, G169, A169, B169, C170, D170, E170, F171, G171, A171, B171, C172, D172, E172, F173, G173, A173, B173, C174, D174, E174, F175, G175, A175, B175, C176, D176, E176, F177, G177, A177, B177, C178, D178, E178, F179, G179, A179, B179, C180, D180, E180, F181, G181, A181, B181, C182, D182, E182, F183, G183, A183, B183, C184, D184, E184, F185, G185, A185, B185, C186, D186, E186, F187, G187, A187, B187, C188, D188, E188, F189, G189, A189, B189, C190, D190, E190, F191, G191, A191, B191, C192, D192, E192, F193, G193, A193, B193, C194, D194, E194, F195, G195, A195, B195, C196, D196, E196, F197, G197, A197, B197, C198, D198, E198, F199, G199, A199, B199, C200, D200, E200, F201, G201, A201, B201, C202, D202, E202, F203, G203, A203, B203, C204, D204, E204, F205, G205, A205, B205, C206, D206, E206, F207, G207, A207, B207, C208, D208, E208, F209, G209, A209, B209, C210, D210, E210, F211, G211, A211, B211, C212, D212, E212, F213, G213, A213, B213, C214, D214, E214, F215, G215, A215, B215, C216, D216, E216, F217, G217, A217, B217, C218, D218, E218, F219, G219, A219, B219, C220, D220, E220, F221, G221, A221, B221, C222, D222, E222, F223, G223, A223, B223, C224, D224, E224, F225, G225, A225, B225, C226, D226, E226, F227, G227, A227, B227, C228, D228, E228, F229, G229, A229, B229, C230, D230, E230, F231, G231, A231, B231, C232, D232, E232, F233, G233, A233, B233, C234, D234, E234, F235, G235, A235, B235, C236, D236, E236, F237, G237, A237, B237, C238, D238, E238, F239, G239, A239, B239, C240, D240, E240, F241, G241, A241, B241, C242, D242, E242, F243, G243, A243, B243, C244, D244, E244, F245, G245, A245, B245, C246, D246, E246, F247, G247, A247, B247, C248, D248, E248, F249, G249, A249, B249, C250, D250, E250, F251, G251,

As soon as the pupil has become familiar with the names of the notes composing the first two scales, he may proceed to the reading of the First Part.

Bass-Clef.



Tenor-Clef.

Ascending. Descending.

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

Sol La Si Do Re Mi Fa So La Si Do Re Mi Fa Sol La Si Do

Soprano-Clef.

Ascending. Descending.

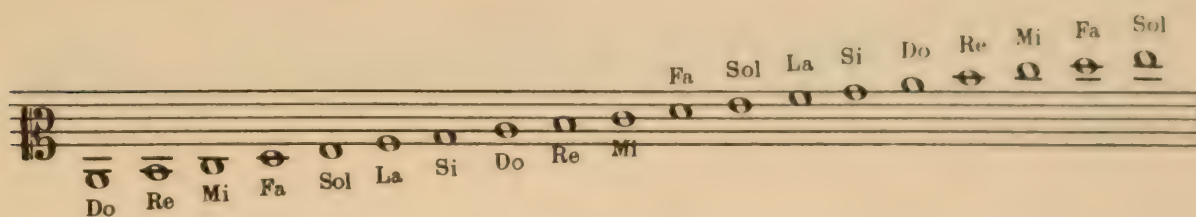
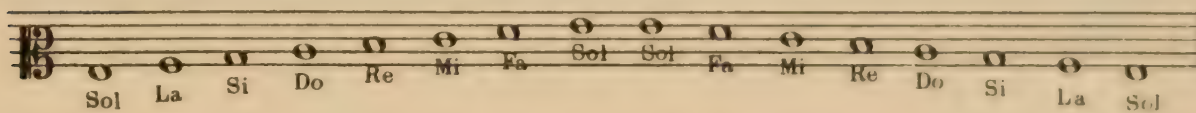
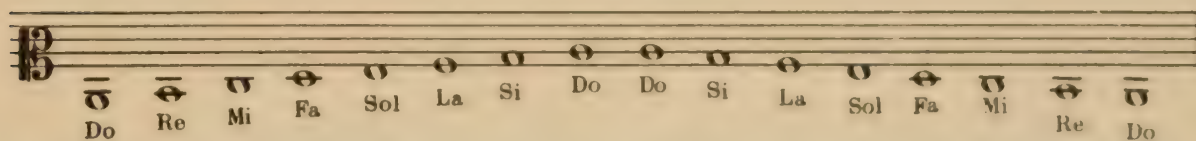
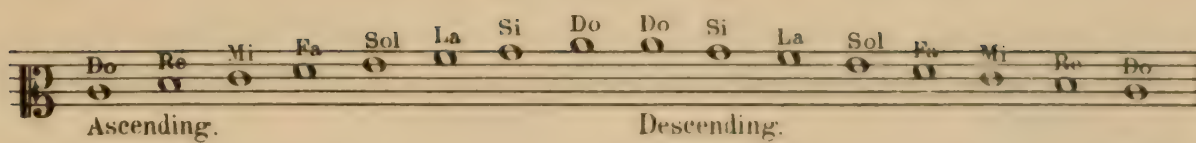
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Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

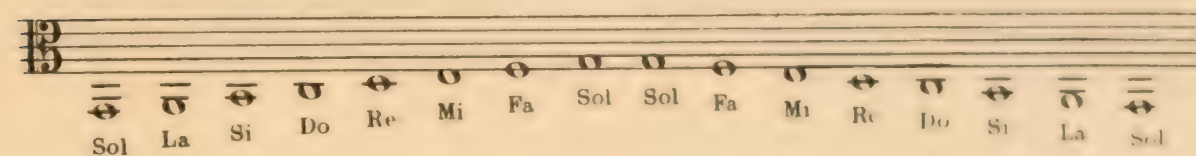
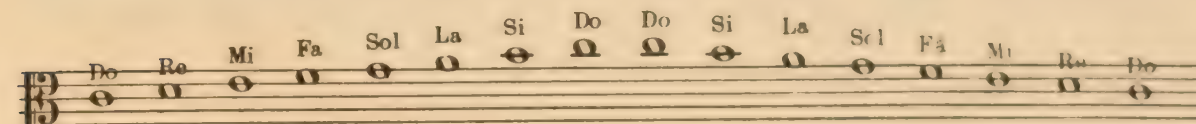
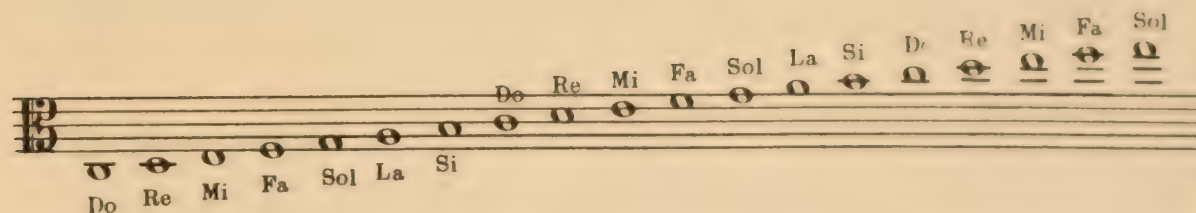
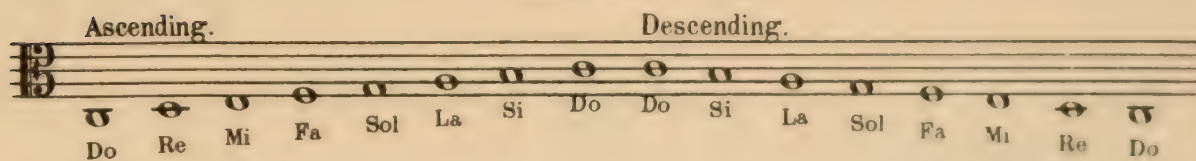
Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do

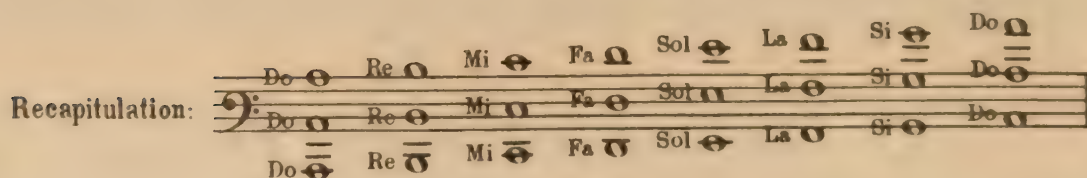
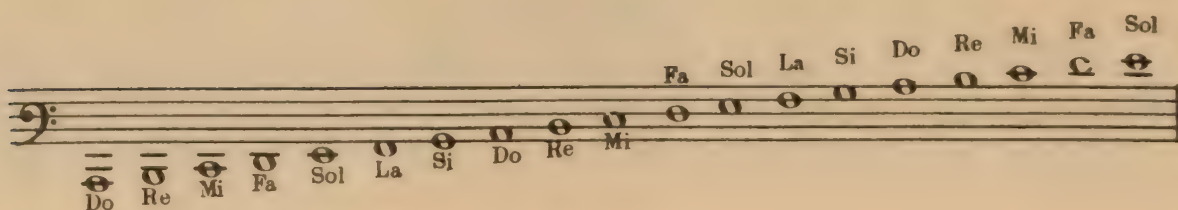
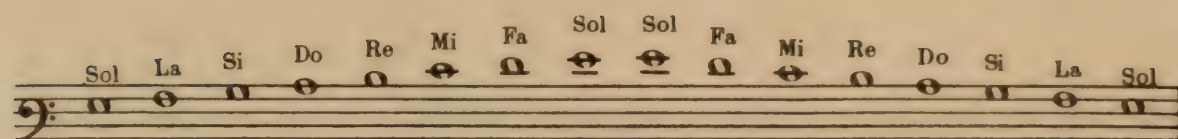
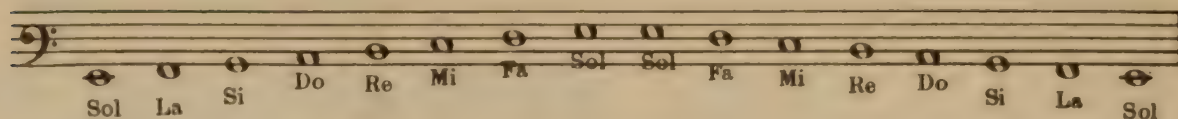
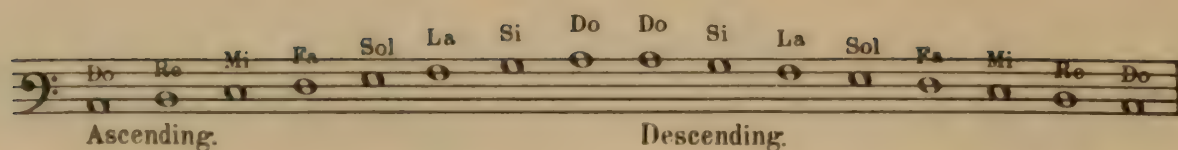
Mezzo-Soprano Clef.



Alto-Clef.



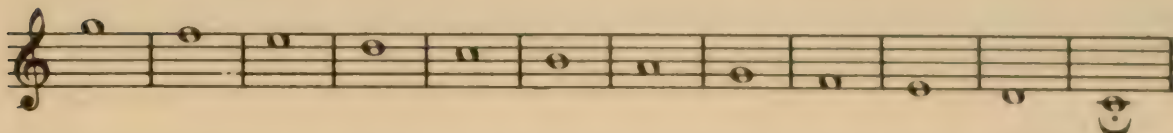
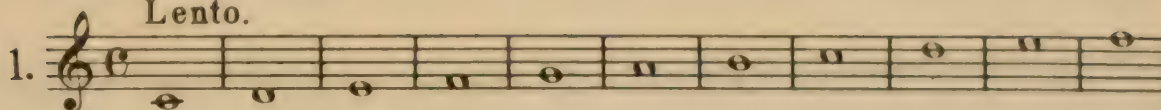
Baritone-Clef.



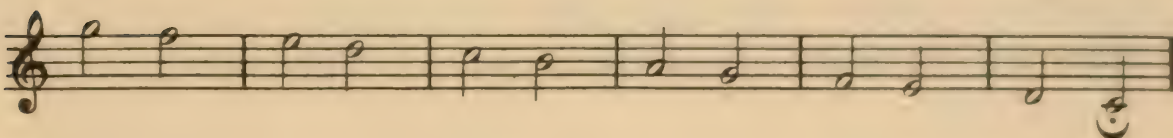
This scale is added here in order that the pupil may learn the notes in this clef, of which he should make a reading-study; in which the present Method is written, although it is not proper to the same.

First Part.

Scales in whole-notes.

Lento.

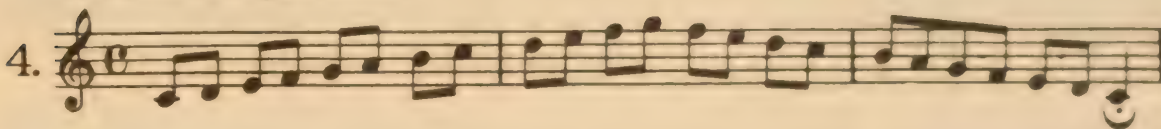
The same in half-notes.



The same in quarter-notes.



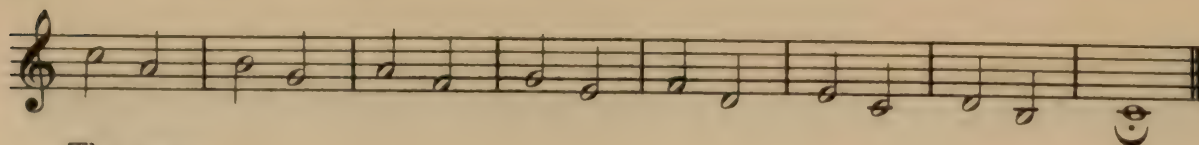
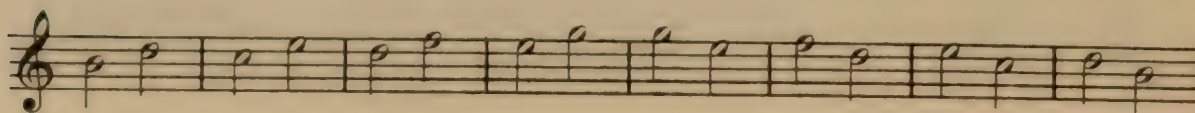
The same in eighth-notes.



The same in 16th-notes.



Leaps of Thirds.



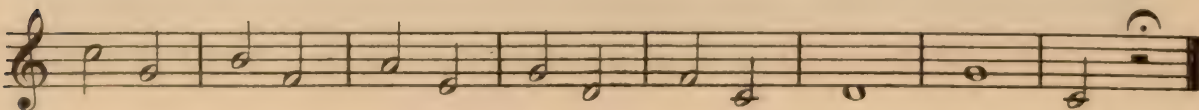
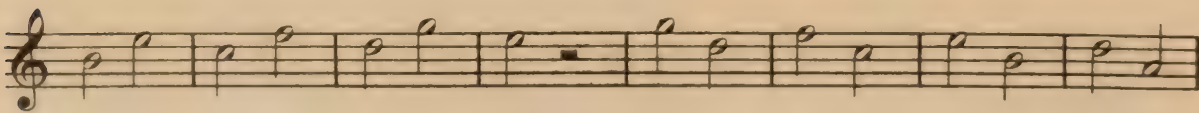
The same.



The same.



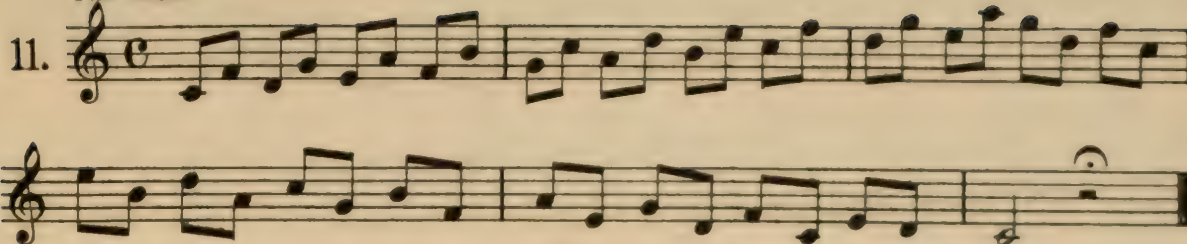
Leaps of Fourths.



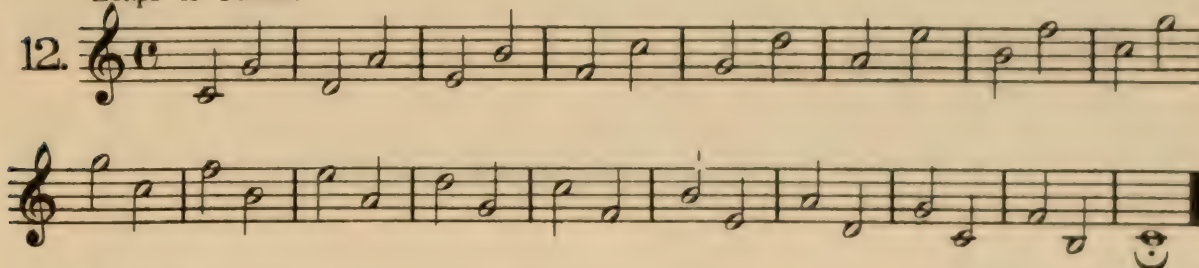
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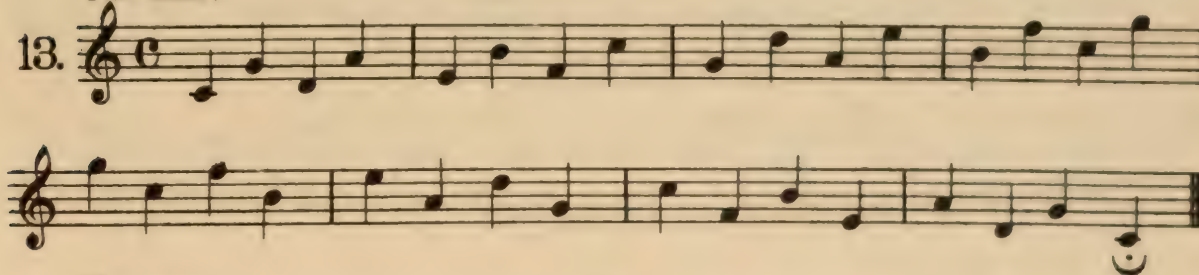
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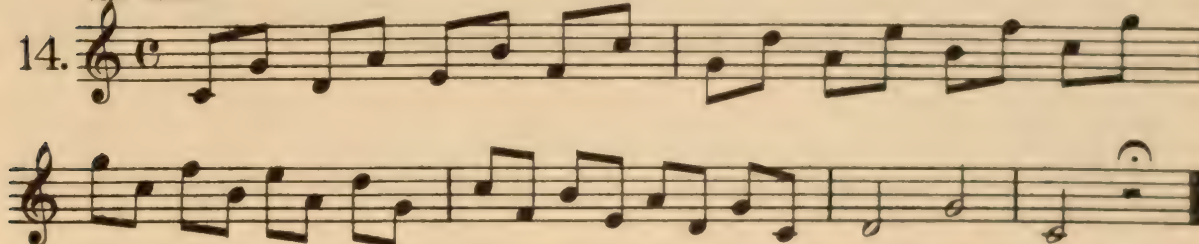
Leaps of Fifths.



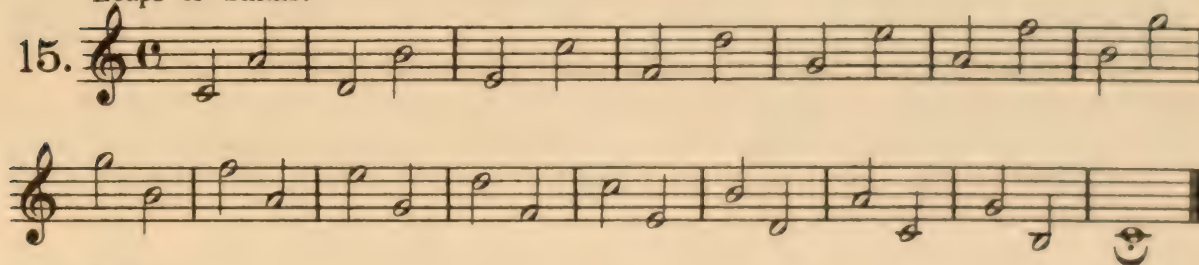
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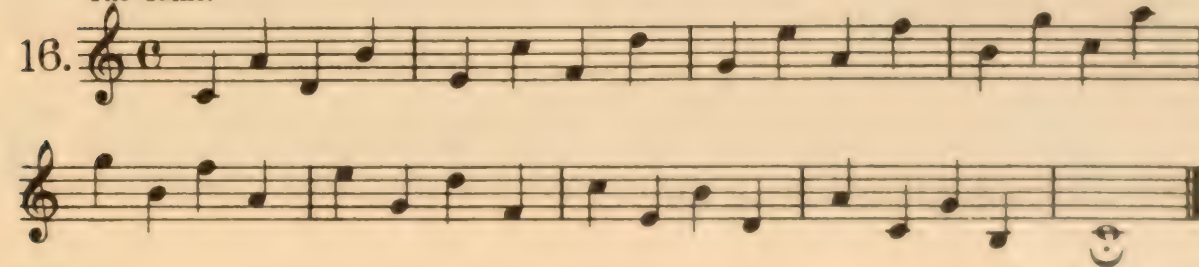
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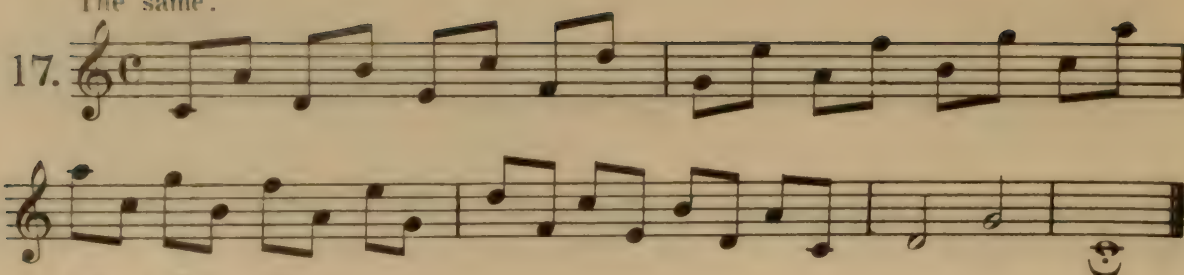
Leaps of Sixths.



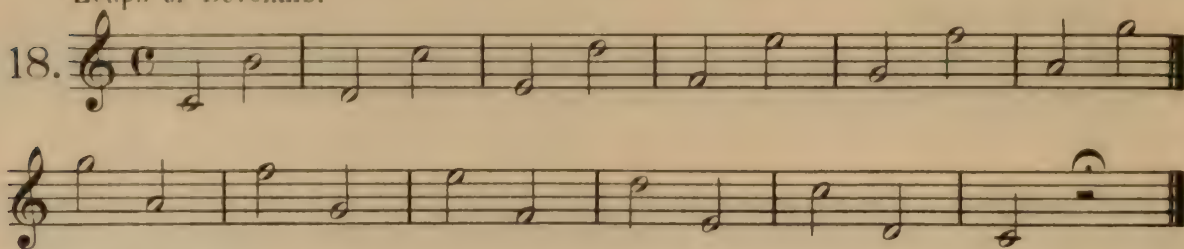
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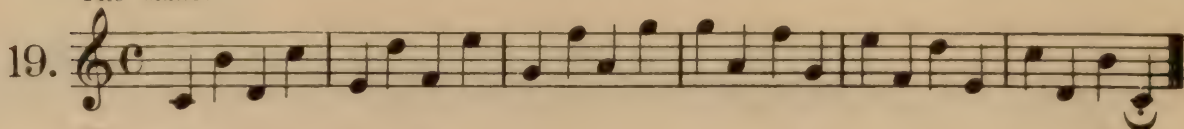
The same.



Leaps of Sevenths.



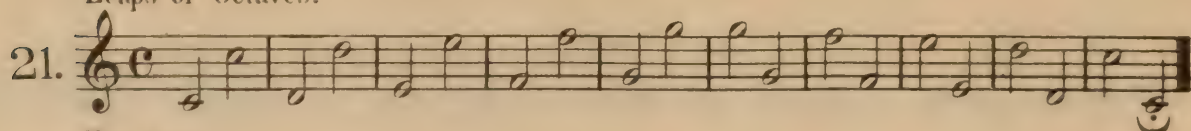
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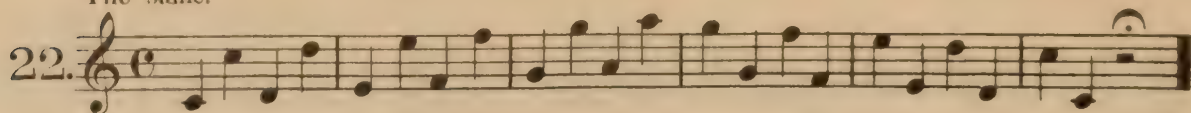
The same.



Leaps of Octaves.



The same.



The same.



Combination of the preceding.



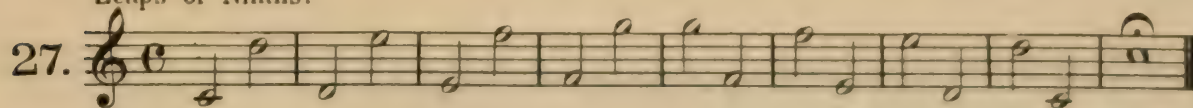
The same.



The same.



Leaps of Ninths.



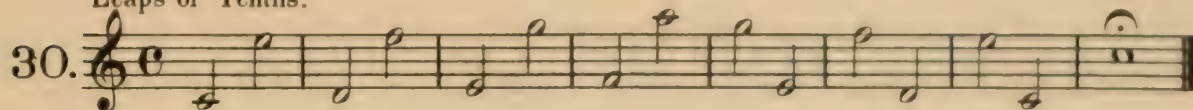
The same.



The same.



Leaps of Tenths.



The same.



The same.



Mixed leaps.



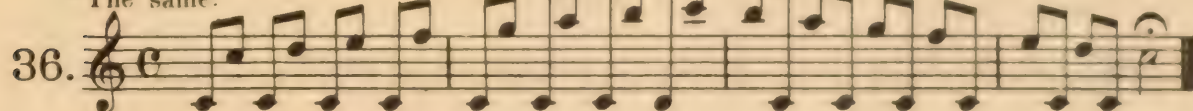
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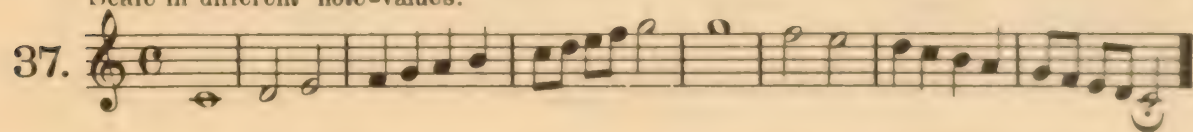
The same.

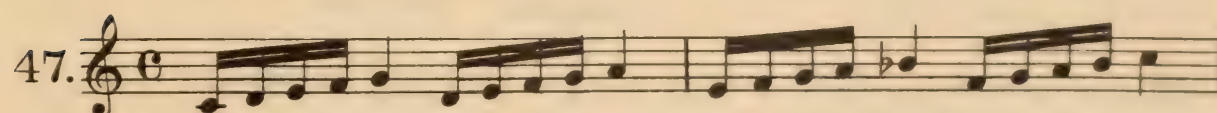
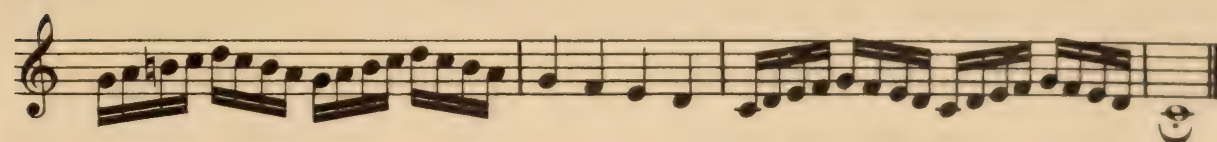
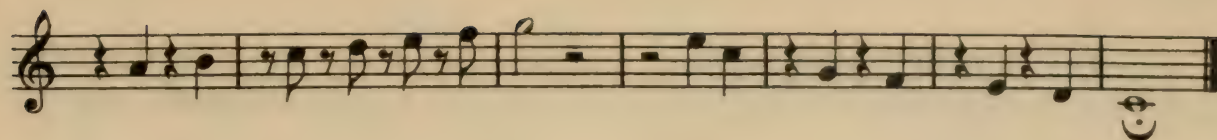


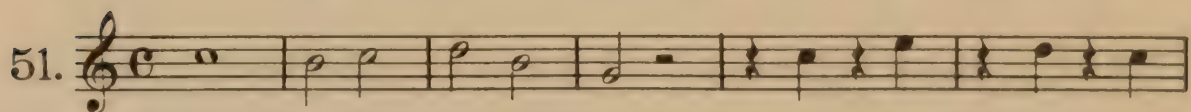
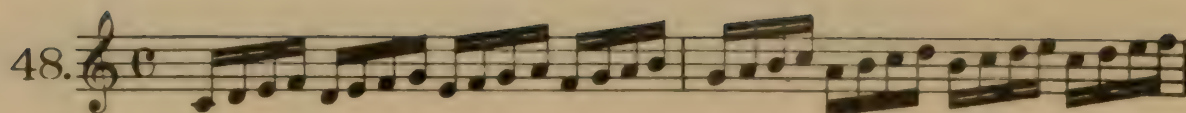
The same.



Scale in different note-values.







On the single dot.



The same.



The same.



The same.



On the double dot.



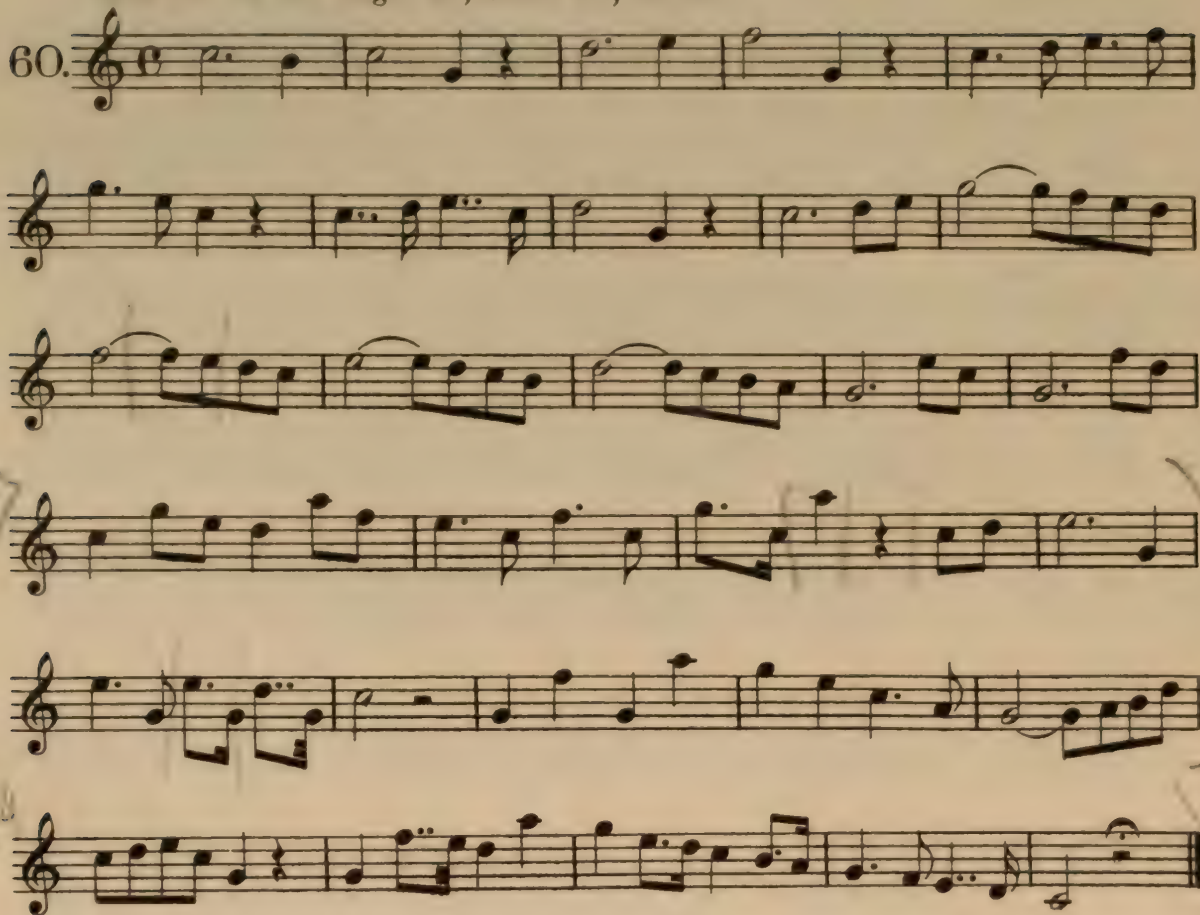
Mixed exercises.



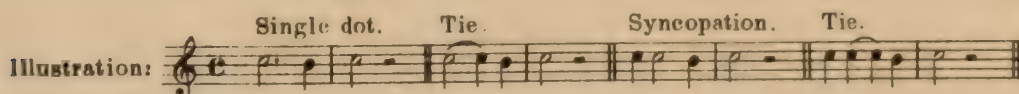
A tie connecting two notes of the same name or position shows that the second must not be repeated, but simply added to the first.



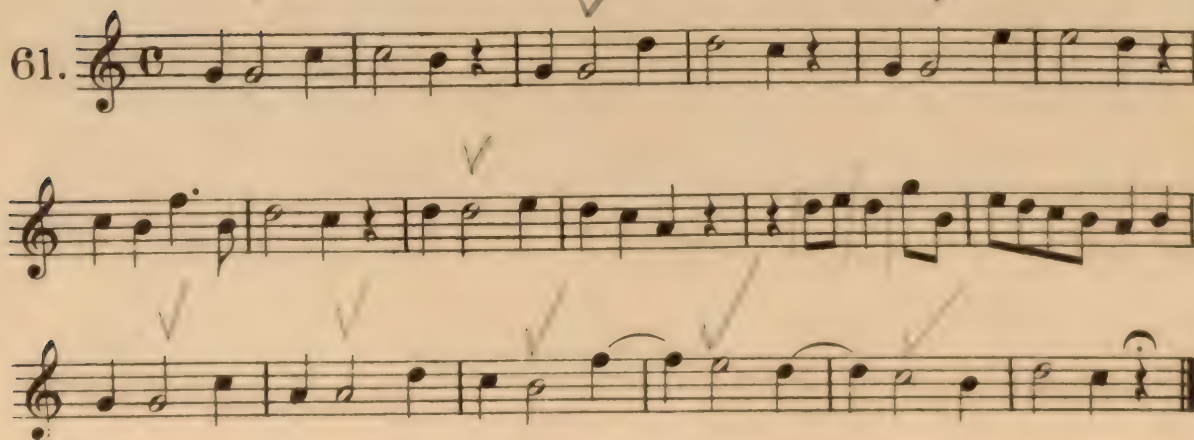
Exercise on the single dot, double dot, and tie.

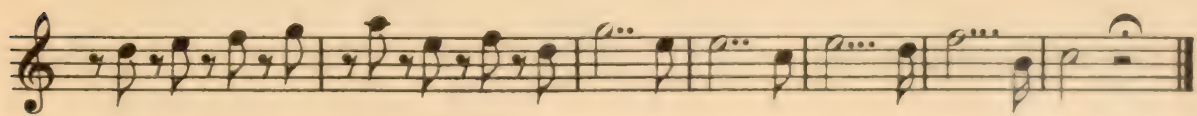
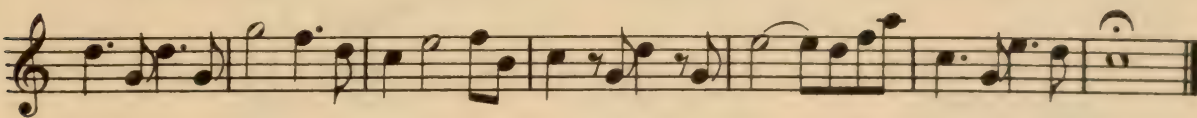
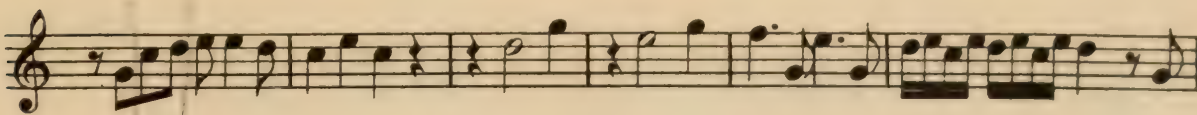
60. 

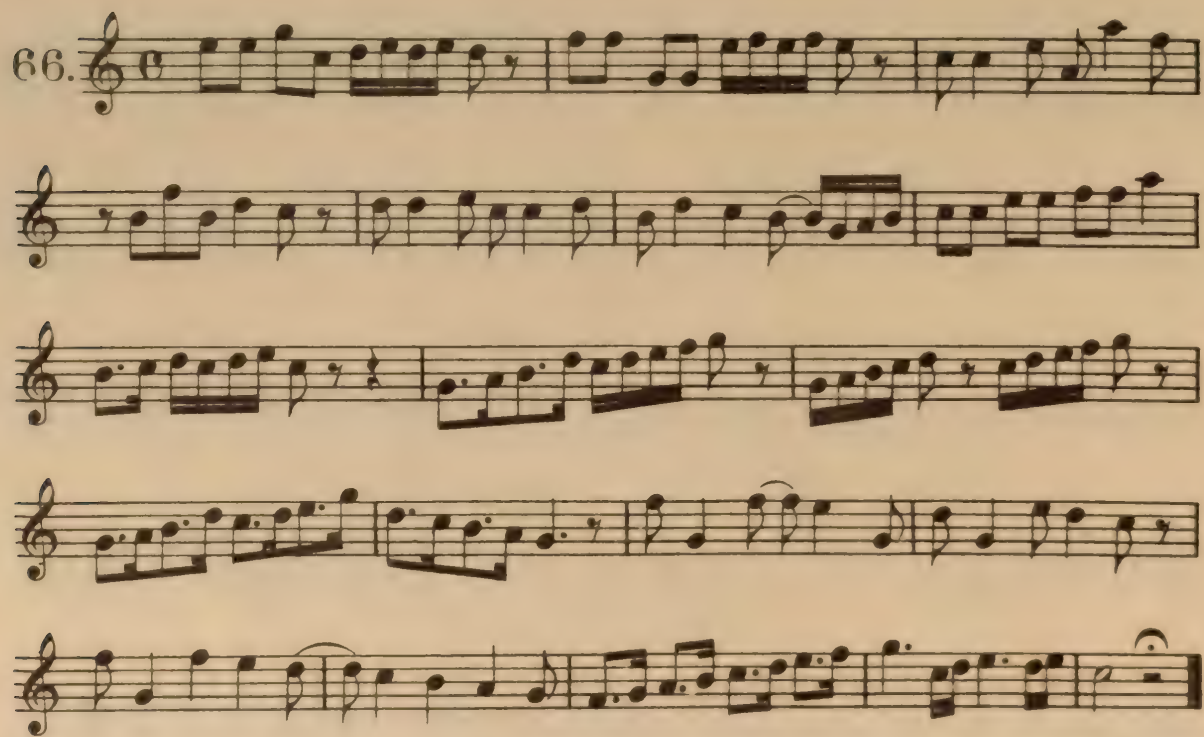
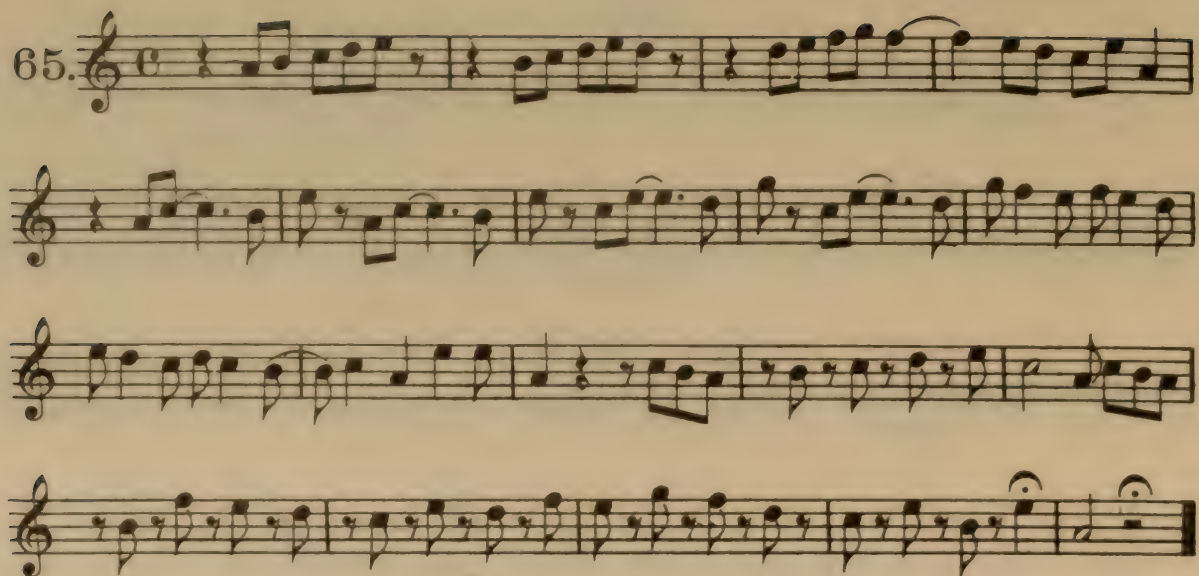
It is necessary that the teacher should make the pupil acquainted with the cases in which the dot, the tie, and the syncopation produce the same affect.

Illustration: 

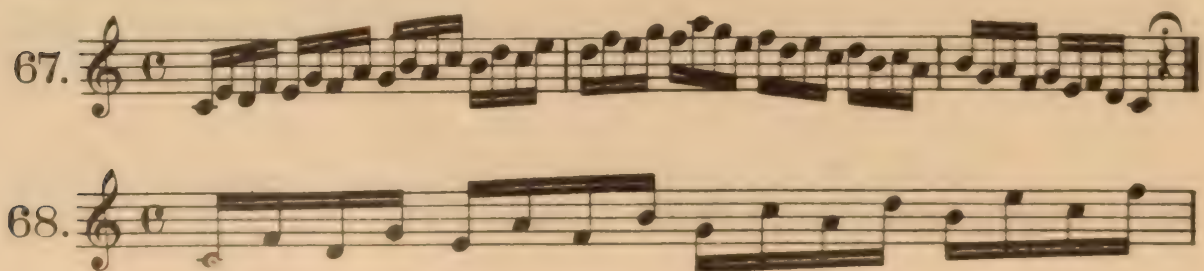
On Syncopation

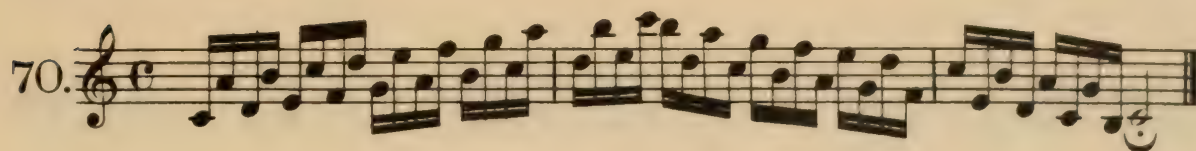
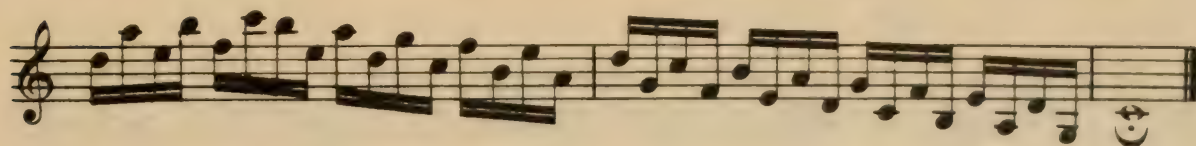
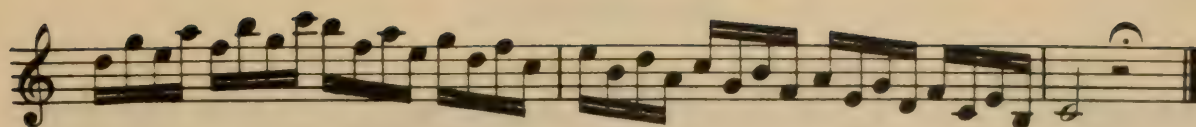
61. 





Exercises on all the leaps, for the purpose of freeing the tongue before taking up the sol-feggi of the Second Part.

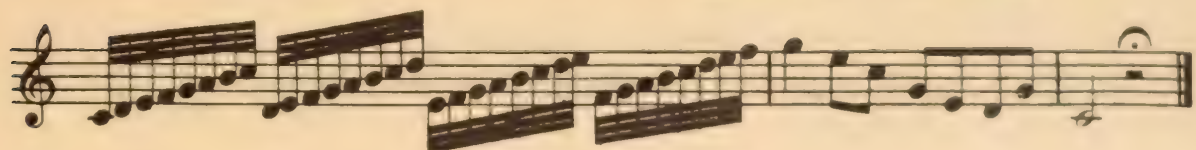




Mixed leaps.



Scales in 32nd notes.



Second Part.

Largo.

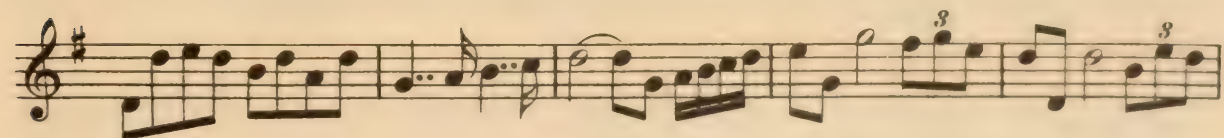
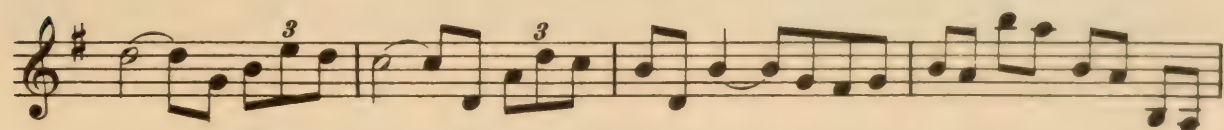
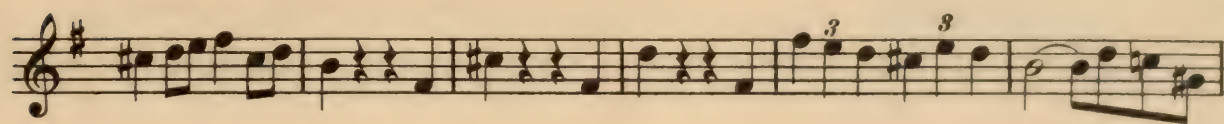
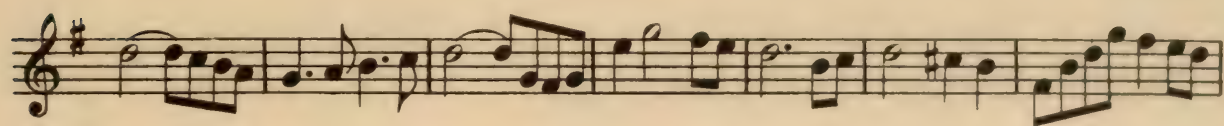
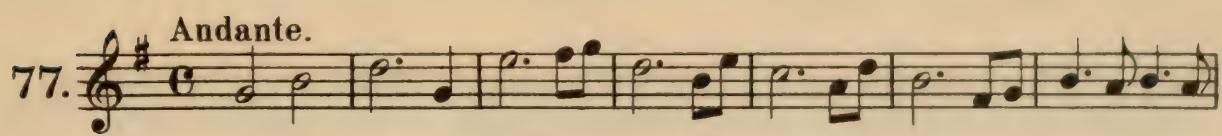
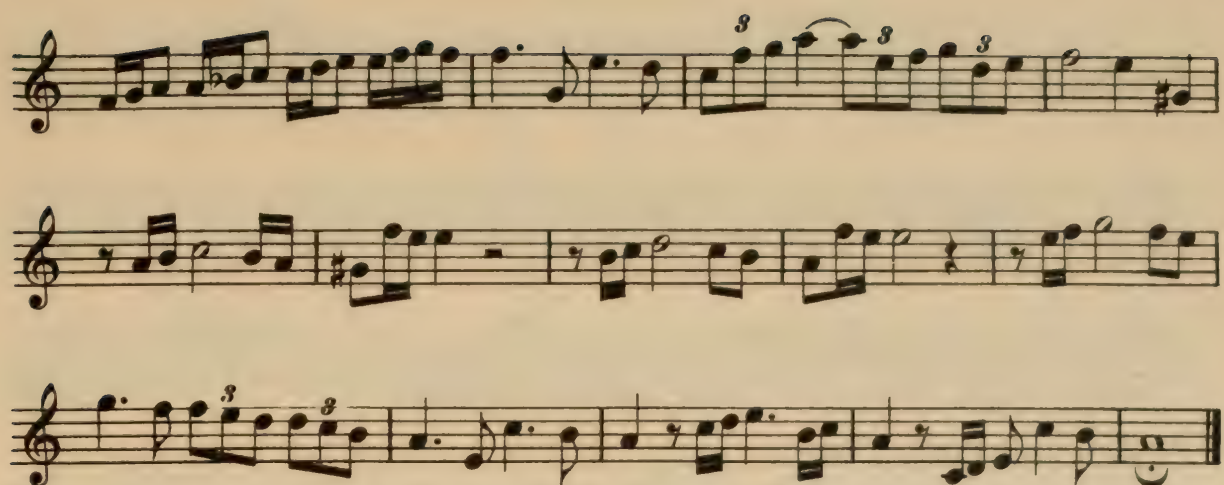
75.

This section contains six staves of music in treble clef, common time (C). The tempo is marked 'Largo'. Measure 75 begins with a half note G4, followed by quarter notes A4, B4, and C5. The melody continues with various intervals, including a half note D5 and a quarter note E5. The piece concludes with a final half note G4.

Maestoso.

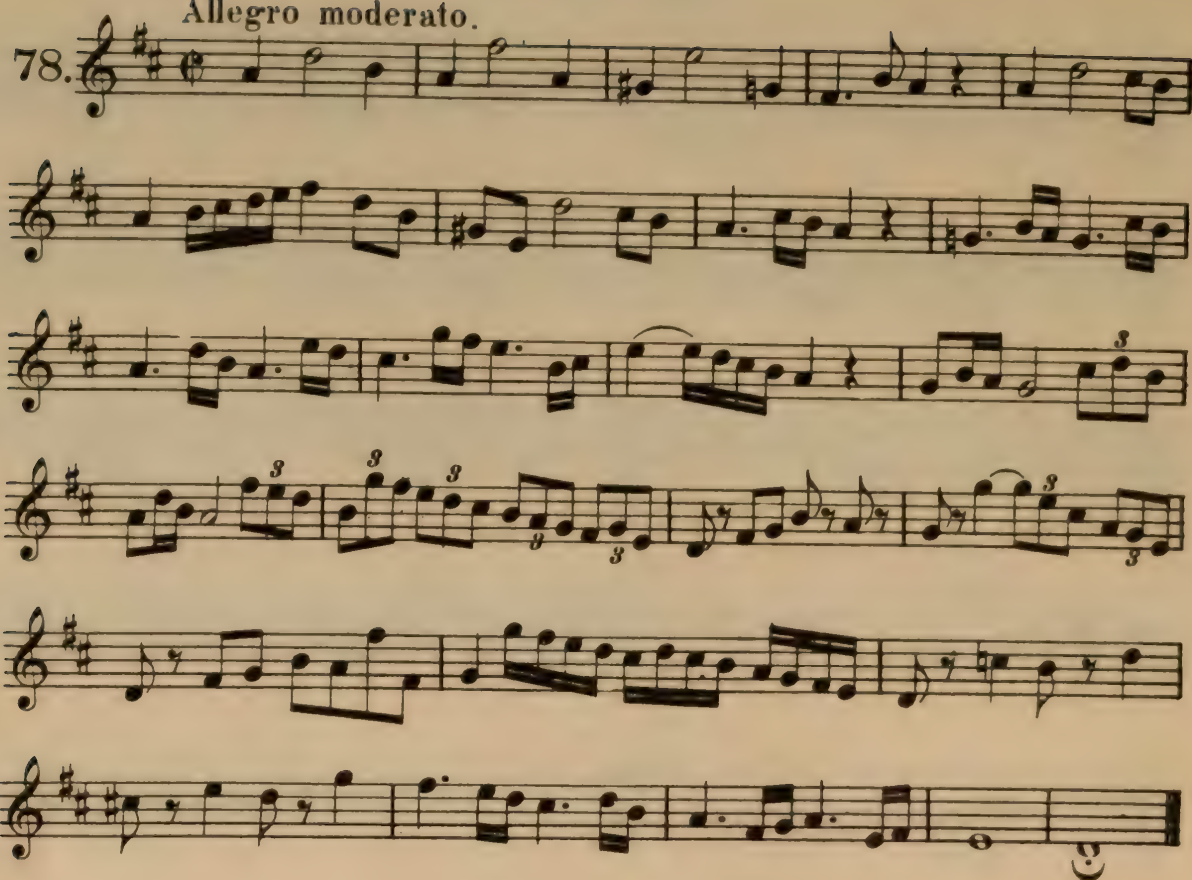
76.

This section contains four staves of music in treble clef, common time (C). The tempo is marked 'Maestoso'. Measure 76 begins with a half note G4, followed by quarter notes A4, B4, and C5. The melody continues with various intervals, including a half note D5 and a quarter note E5. The piece concludes with a final half note G4.



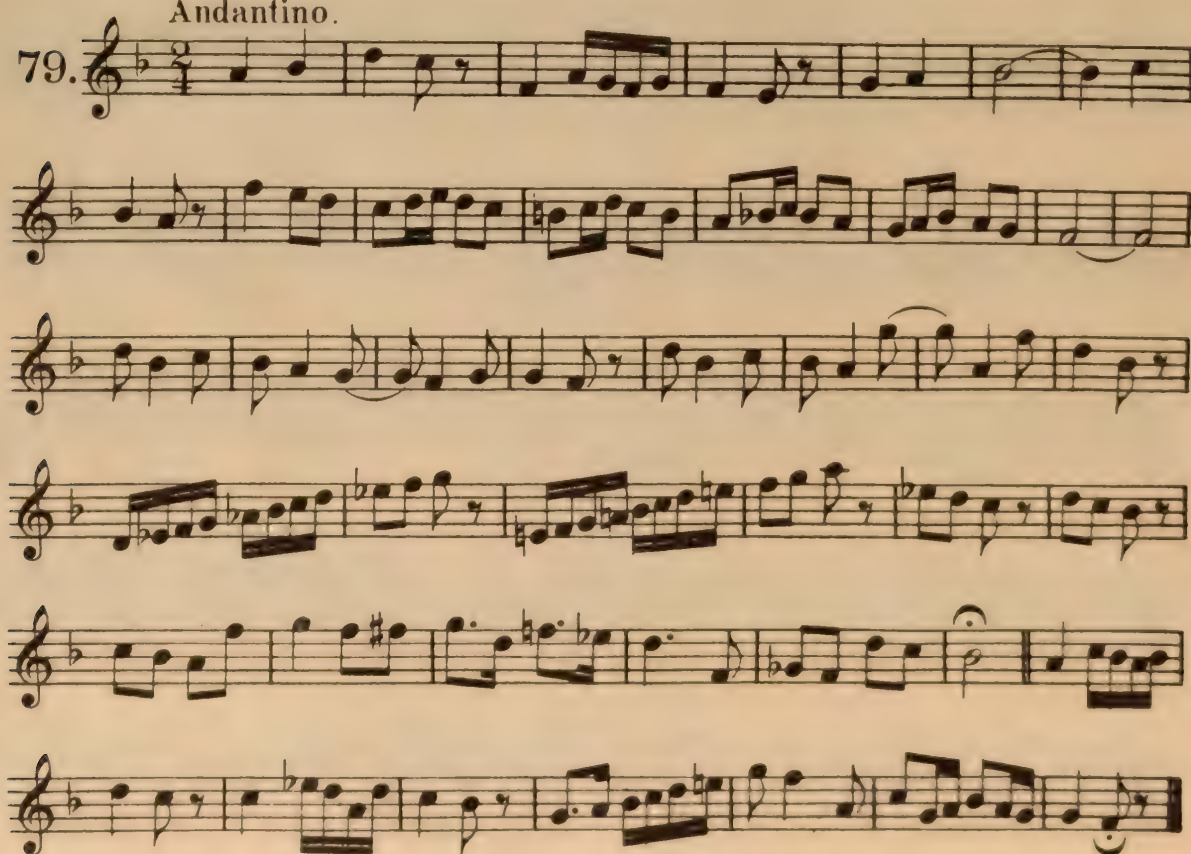
Allegro moderato.

78.

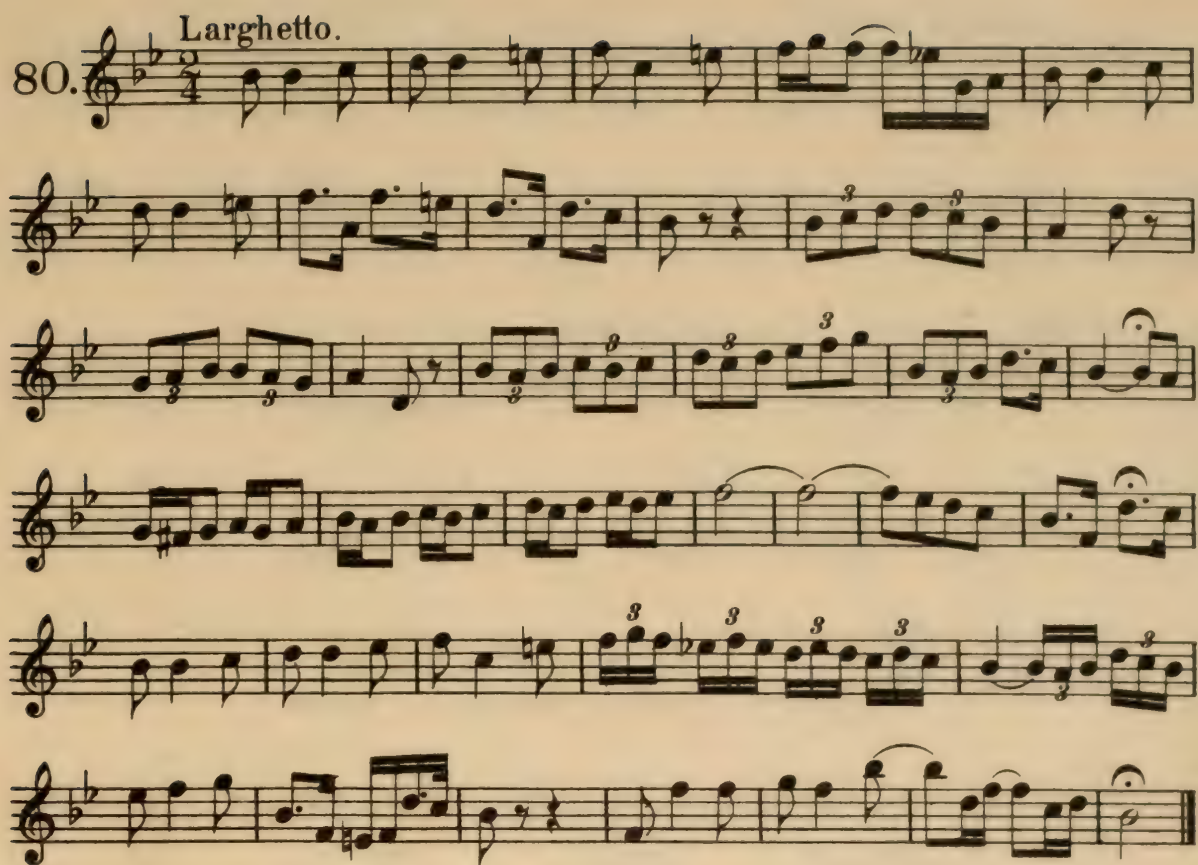


Andantino.

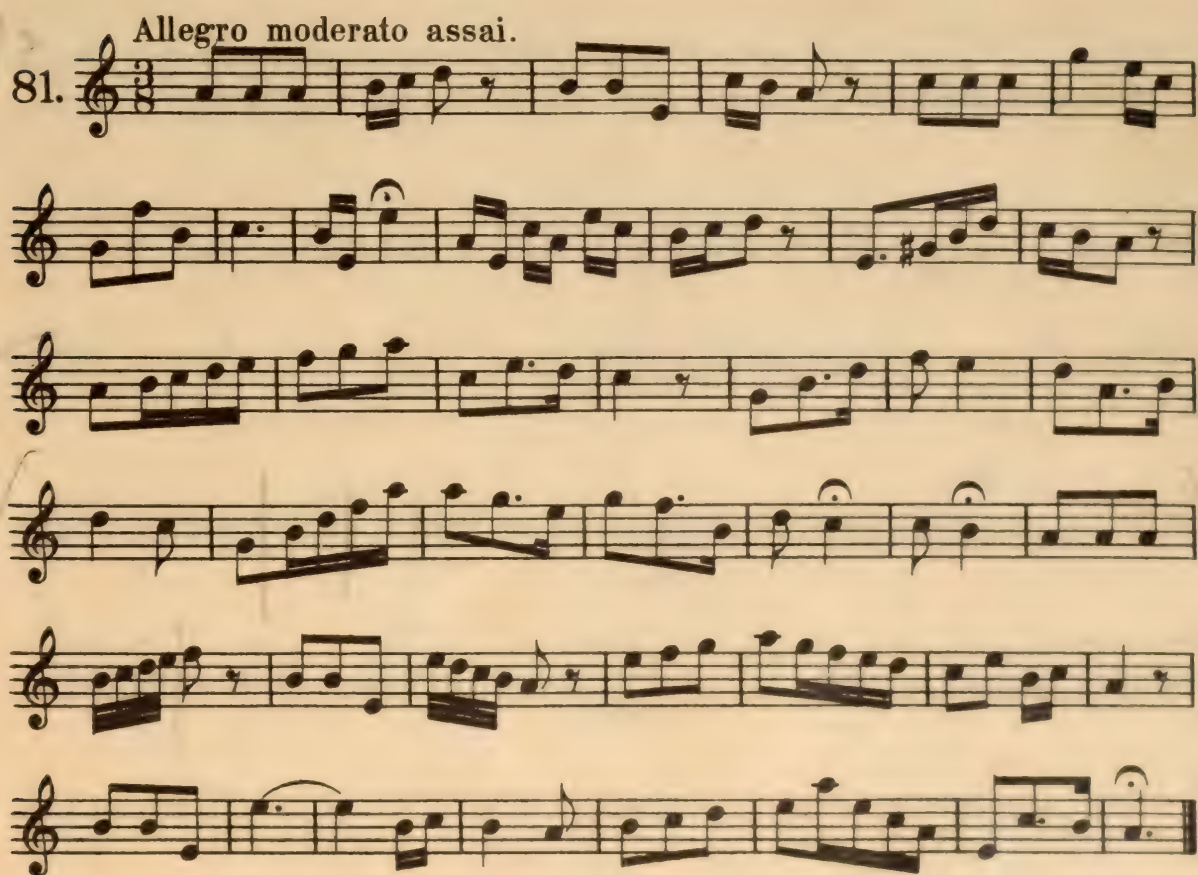
79.



80. *Larghetto.*



81. *Allegro moderato assai.*



Andante mosso.

82.

Handwritten number 714 in the left margin. The musical score for measure 82 consists of six staves of music in treble clef, key of D major (two sharps), and 3/8 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and features several triplets indicated by a '3' over the notes. The piece concludes with a double bar line.

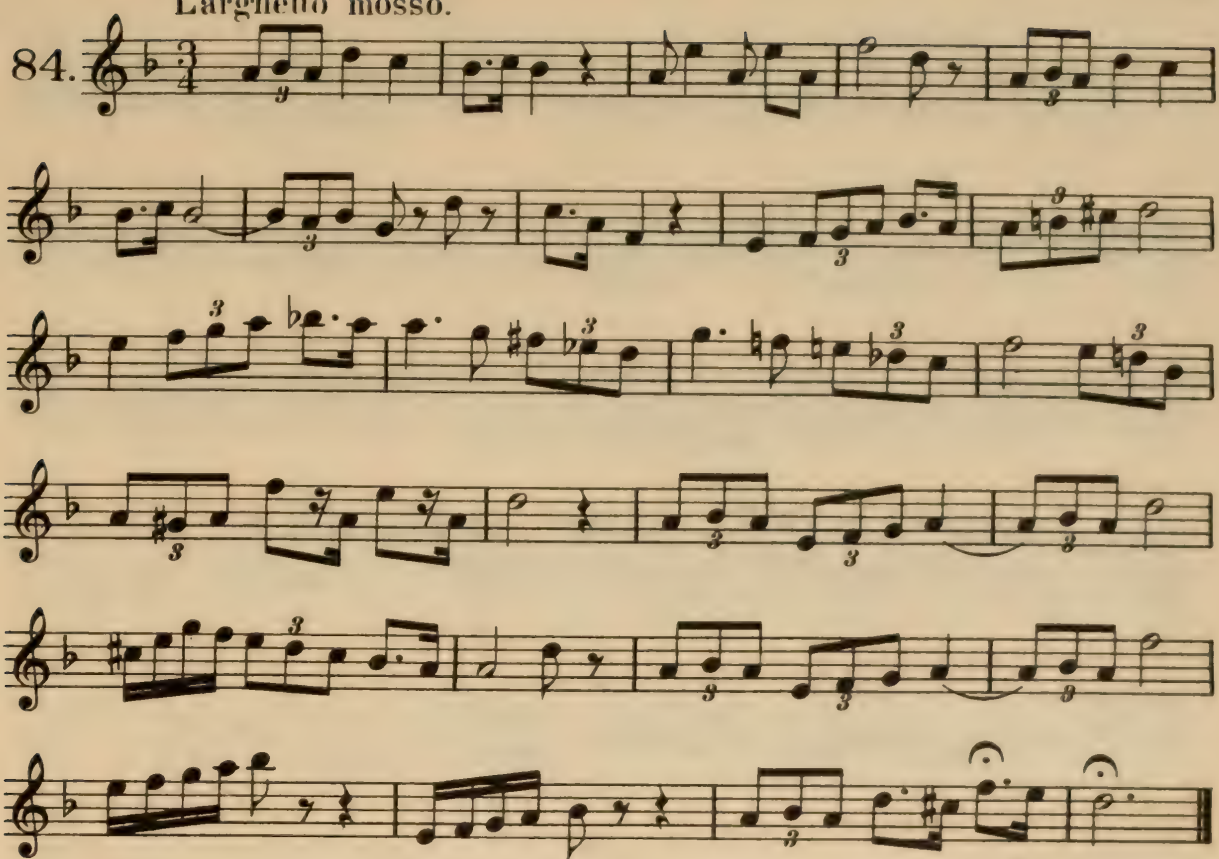
Larghetto.

83.

The musical score for measure 83 consists of six staves of music in treble clef, key of D major (two sharps), and 2/4 time. The notation includes various rhythmic values, including quarter, eighth, and sixteenth notes, and features several triplets indicated by a '3' over the notes. The piece concludes with a double bar line.

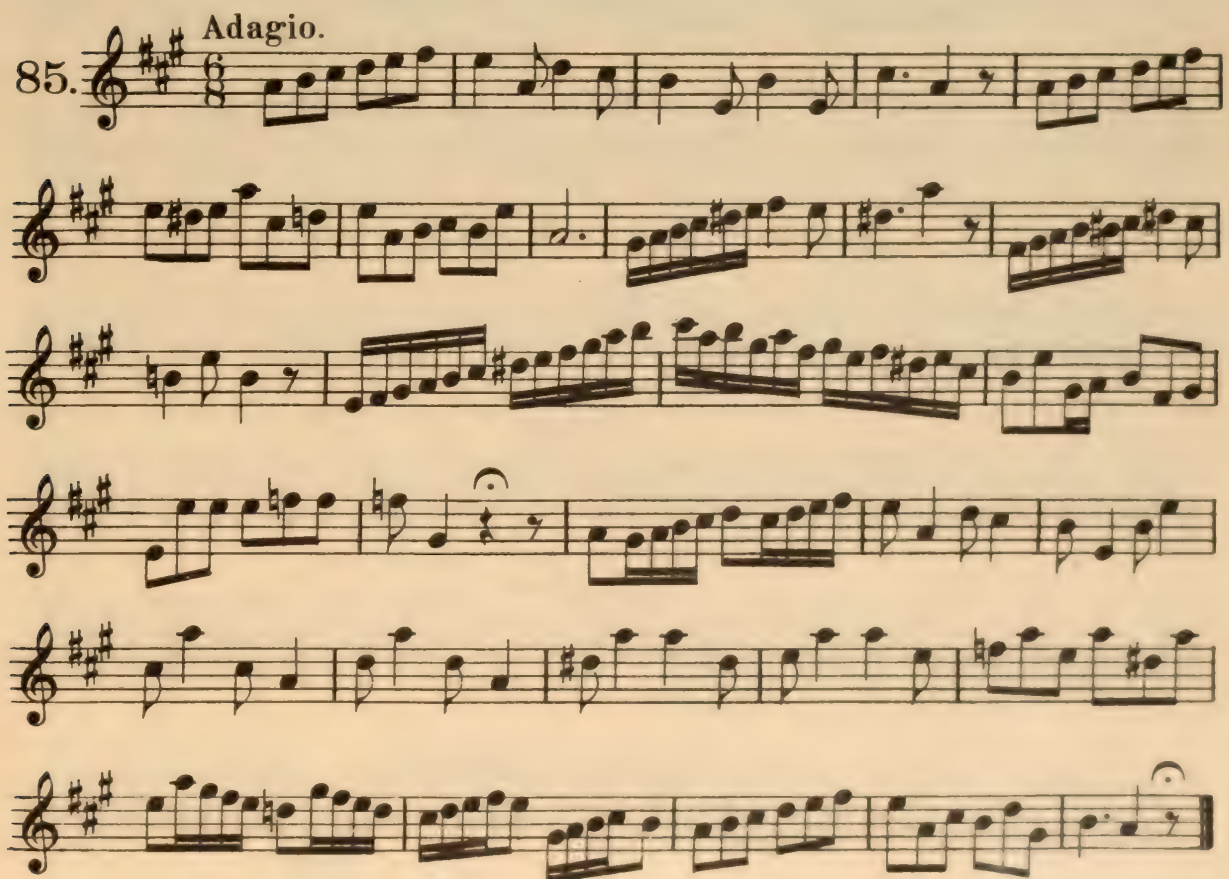
Larghetto mosso.

84.



Adagio.

85.

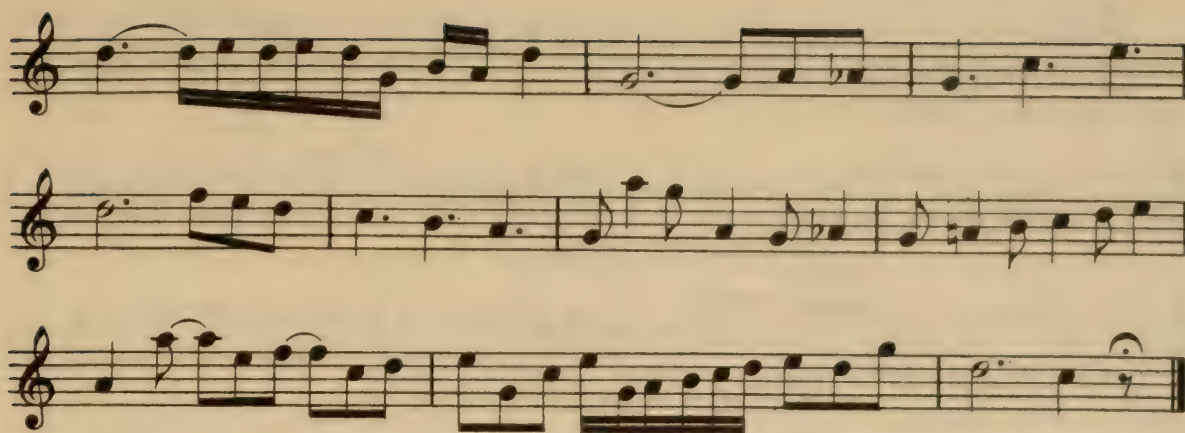


86. Allegretto.

Musical score for exercise 86, Allegretto, in G major, 6/8 time. The piece consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff introduces a change in the key signature to two flats (Bb and Eb) and features more complex rhythmic patterns. The fourth staff continues with similar complex patterns. The fifth staff returns to the G major key signature and features a series of sixteenth-note runs. The sixth staff continues with more sixteenth-note runs. The seventh staff concludes the piece with a final cadence.

87. Moderato assai.

Musical score for exercise 87, Moderato assai, in G major, 9/8 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 9/8 time signature. The melody is composed of quarter and eighth notes. The second staff continues the melody. The third staff introduces a change in the key signature to two flats (Bb and Eb) and features more complex rhythmic patterns. The fourth staff continues with similar complex patterns.

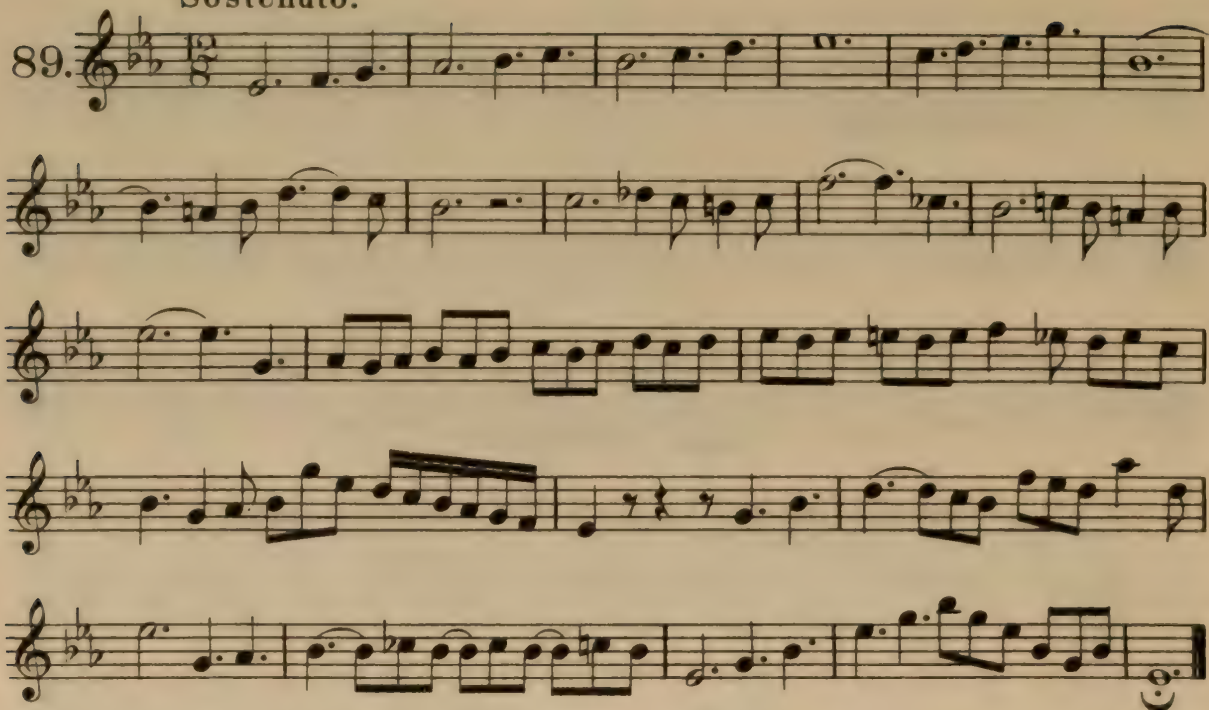


88. *Allegretto moderato.*

Nine staves of musical notation in treble clef. The first staff contains a half note, a quarter note, an eighth note, and a sixteenth note. The second staff contains a half note, a quarter note, an eighth note, and a sixteenth note. The third staff contains a half note, a quarter note, an eighth note, and a sixteenth note. The fourth staff contains a half note, a quarter note, an eighth note, and a sixteenth note. The fifth staff contains a half note, a quarter note, an eighth note, and a sixteenth note. The sixth staff contains a half note, a quarter note, an eighth note, and a sixteenth note. The seventh staff contains a half note, a quarter note, an eighth note, and a sixteenth note. The eighth staff contains a half note, a quarter note, an eighth note, and a sixteenth note. The ninth staff contains a half note, a quarter note, an eighth note, and a sixteenth note.

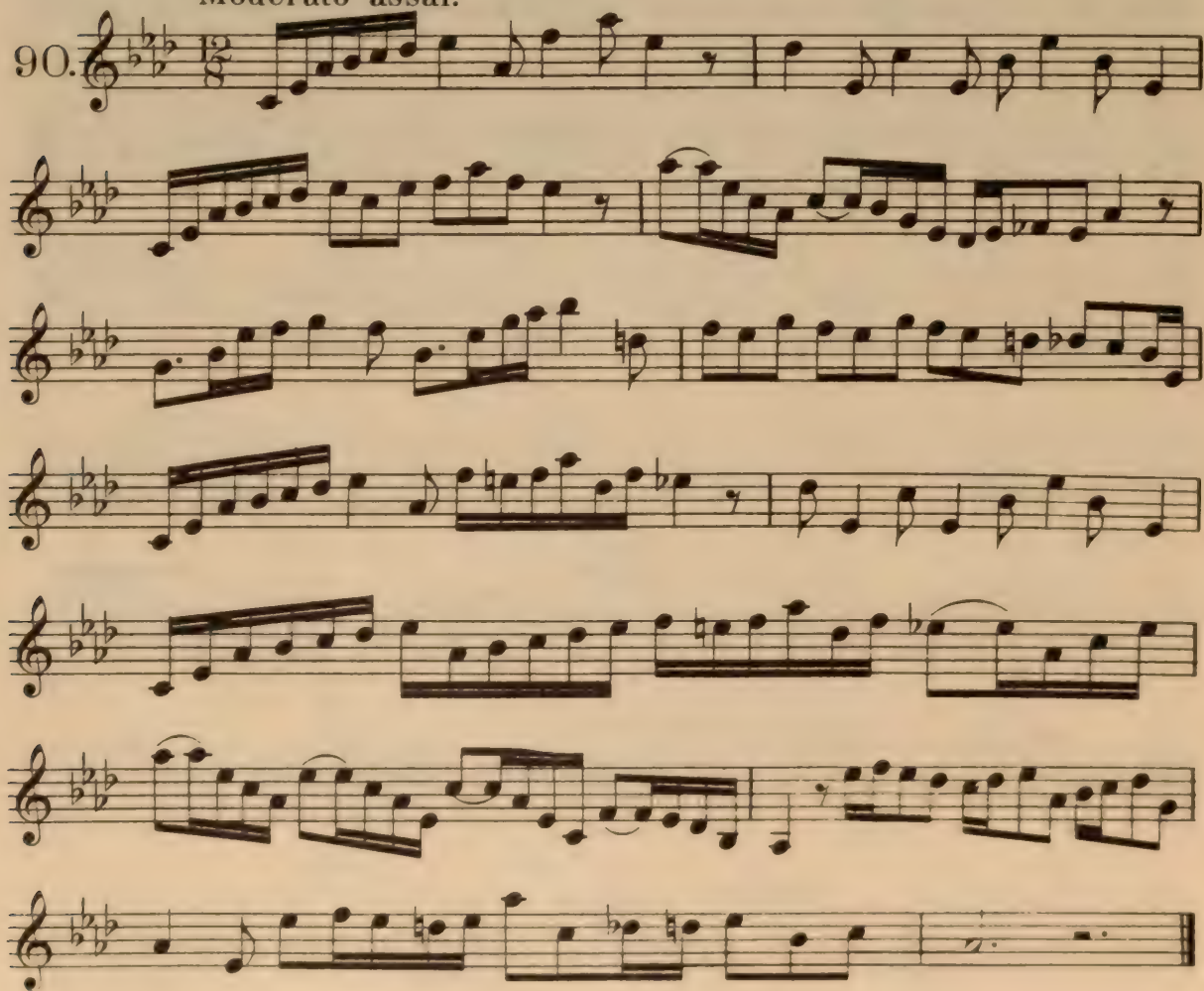
Sostenuto.

89.



Moderato assai.

90.



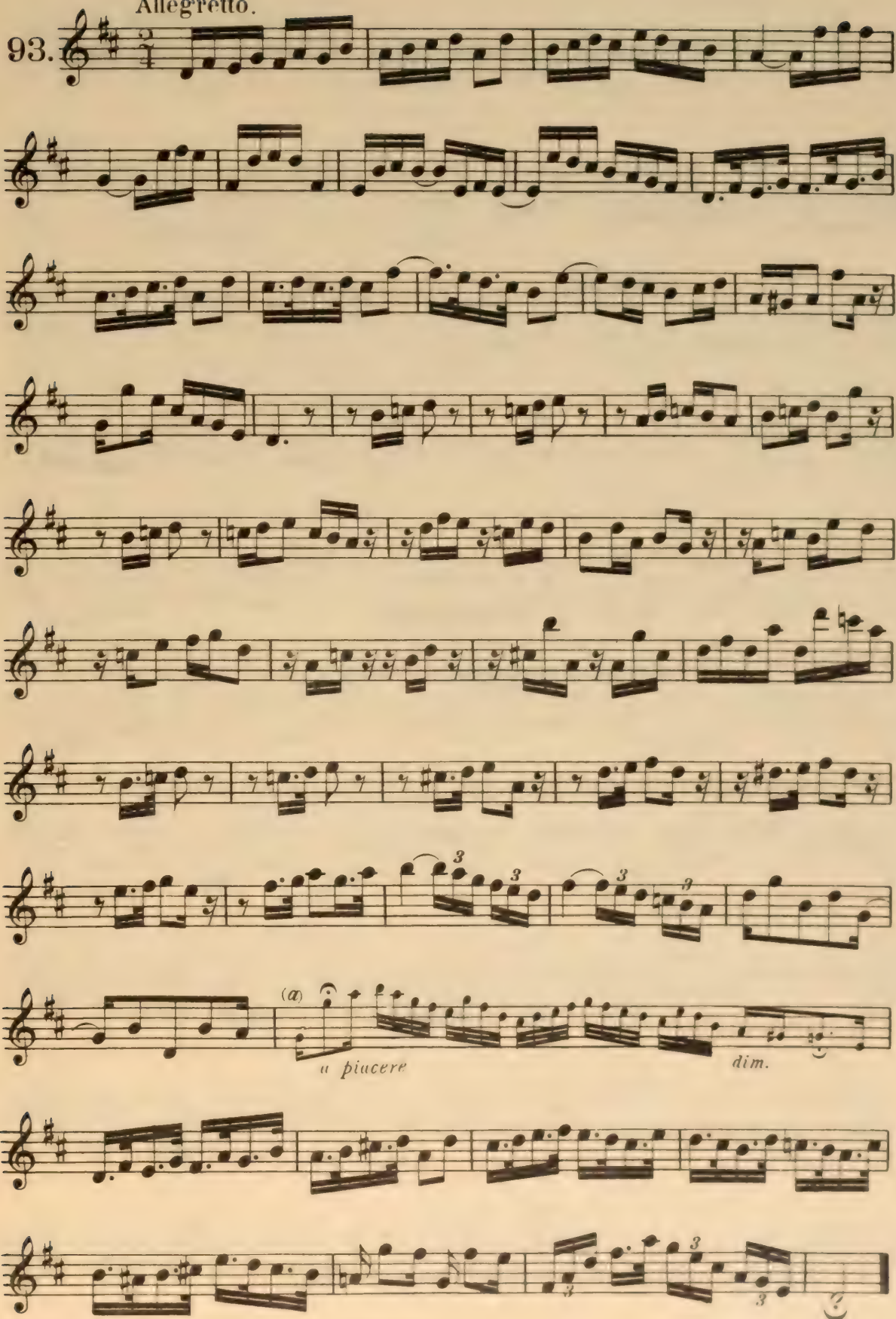
91. Allegro.

The musical score consists of ten staves of music. The first staff begins with the number '91.' and the tempo marking 'Allegro.' in a bold, italicized font. The key signature has one sharp (F#) and the time signature is 3/4. The music is written in a single melodic line. It features a variety of rhythmic patterns, including eighth and sixteenth notes, triplets, and slurs. The tempo is marked 'Allegro.' and there is a 'cresc.' (crescendo) marking in measure 98. The score ends with a double bar line in measure 100.

92. *Andante.*

This musical score consists of ten staves of music in treble clef, key of D major (one sharp), and 4/4 time. The tempo is marked 'Andante.' The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. There are several triplet markings (indicated by a '3' over a bracket) in measures 95, 98, 100, and 101. The piece concludes with a double bar line at the end of the tenth staff.

Allegretto.

93. 

(a) *u piacere* *dim.*

(a) Accent this well, and the cadence likewise.

94. *Andante.*

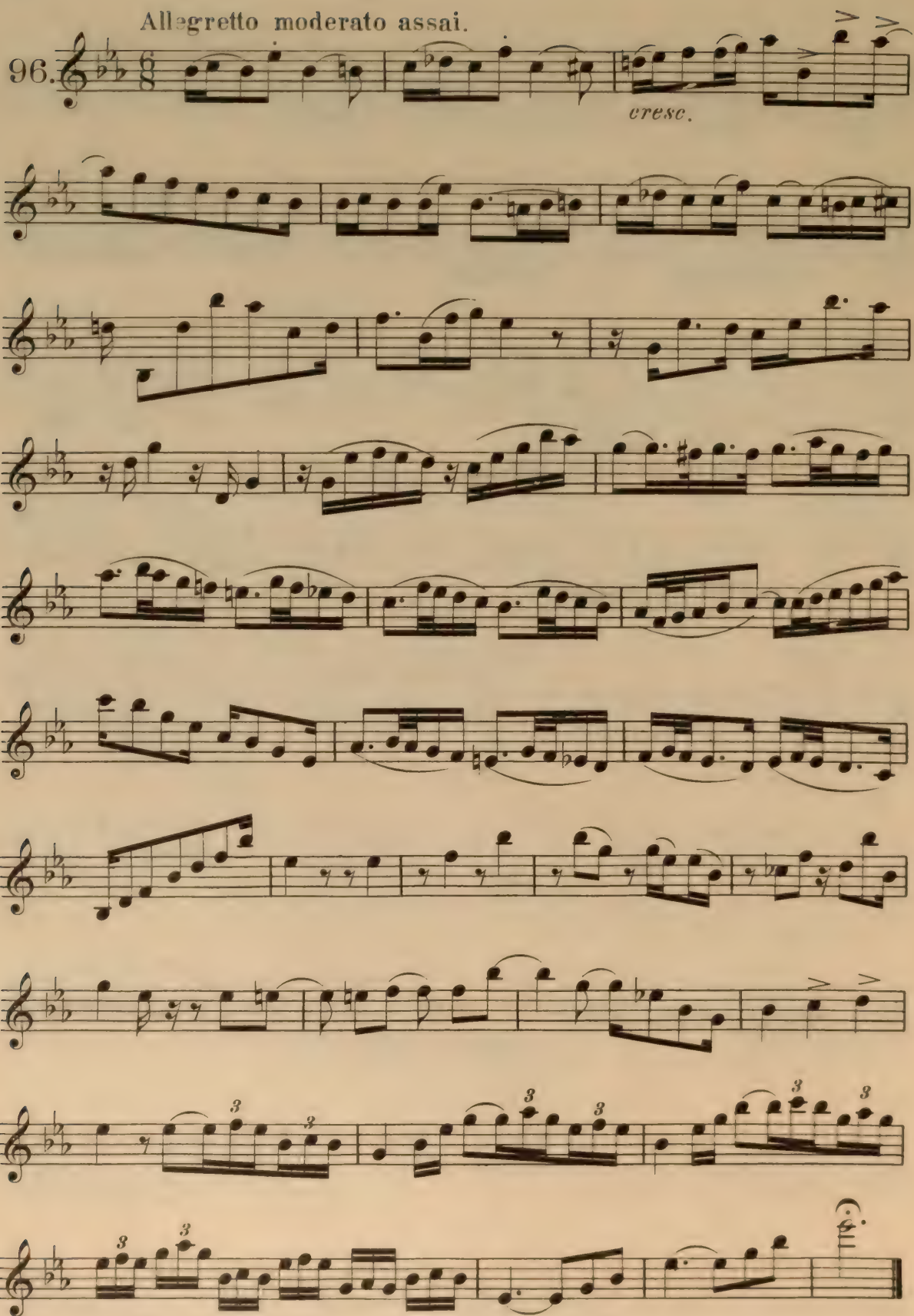
The musical score consists of ten staves of music. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante.' The music is written for a single melodic line. It begins with a treble clef and a key signature of one sharp. The first staff starts with a measure number '94.' and a tempo marking 'Andante.' The music is composed of eighth and sixteenth notes, often grouped in triplets (indicated by a '3' over the notes) and slurs. The piece concludes with a final measure on the tenth staff.

Moderato assai.

95.

The musical score consists of nine staves of music. The first staff begins with the tempo marking 'Moderato assai.' and the measure number '95.'. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, triplets, and sixteenth-note runs. Dynamic markings include 'dim.' (diminuendo) and 'a tempo'. The score concludes with a double bar line.

Allegretto moderato assai.

96.  *cresc.*

Adagio.

97.

This musical score consists of ten staves of music in treble clef, 9/8 time. The key signature has one flat (B-flat). The music begins with a half rest followed by a quarter note G4. The first staff contains measures 97-100. The second staff contains measures 101-102. The third staff contains measures 103-104. The fourth staff contains measures 105-106. The fifth staff contains measures 107-108. The sixth staff contains measures 109-110. The seventh staff contains measures 111-112. The eighth staff contains measures 113-114. The ninth staff contains measures 115-116. The tenth staff contains measures 117-118. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a slur. A dynamic marking of 'b' (piano) appears in measure 104. The piece concludes with a double bar line in measure 118.

(a) *a piacere*

(a) Accent this well, and the cadence likewise.

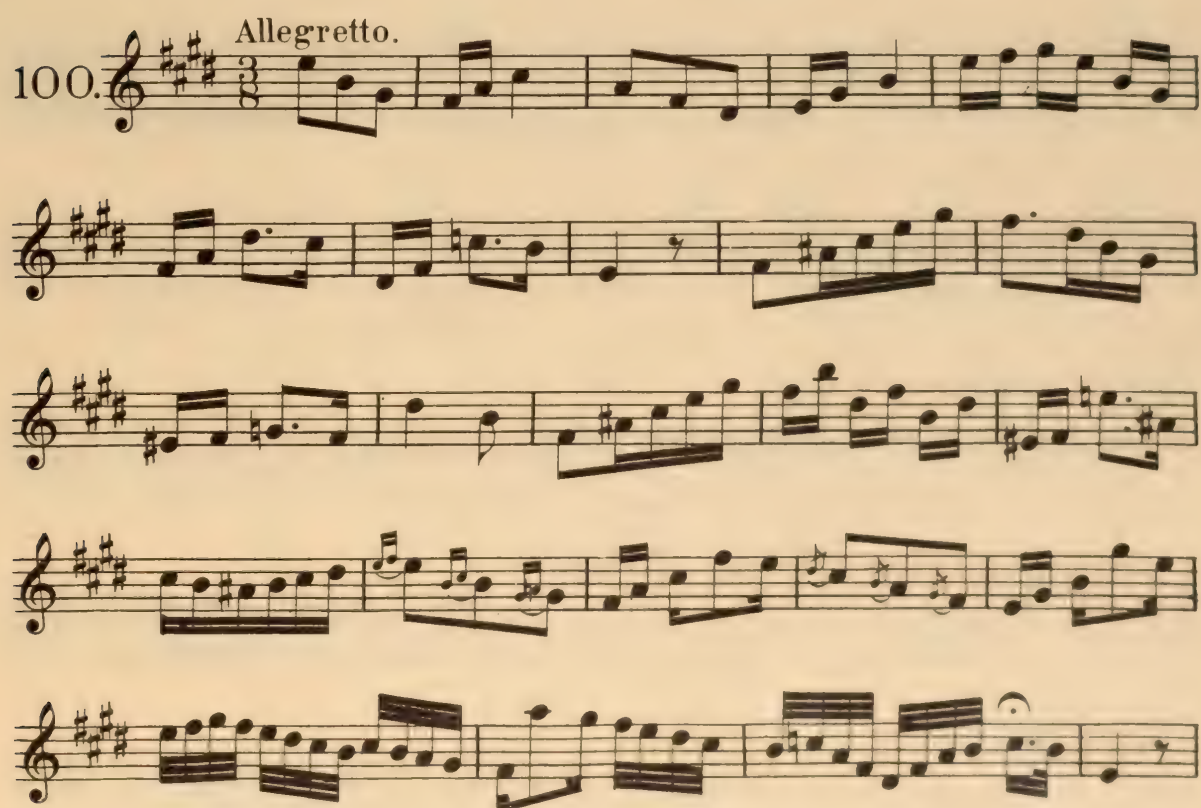
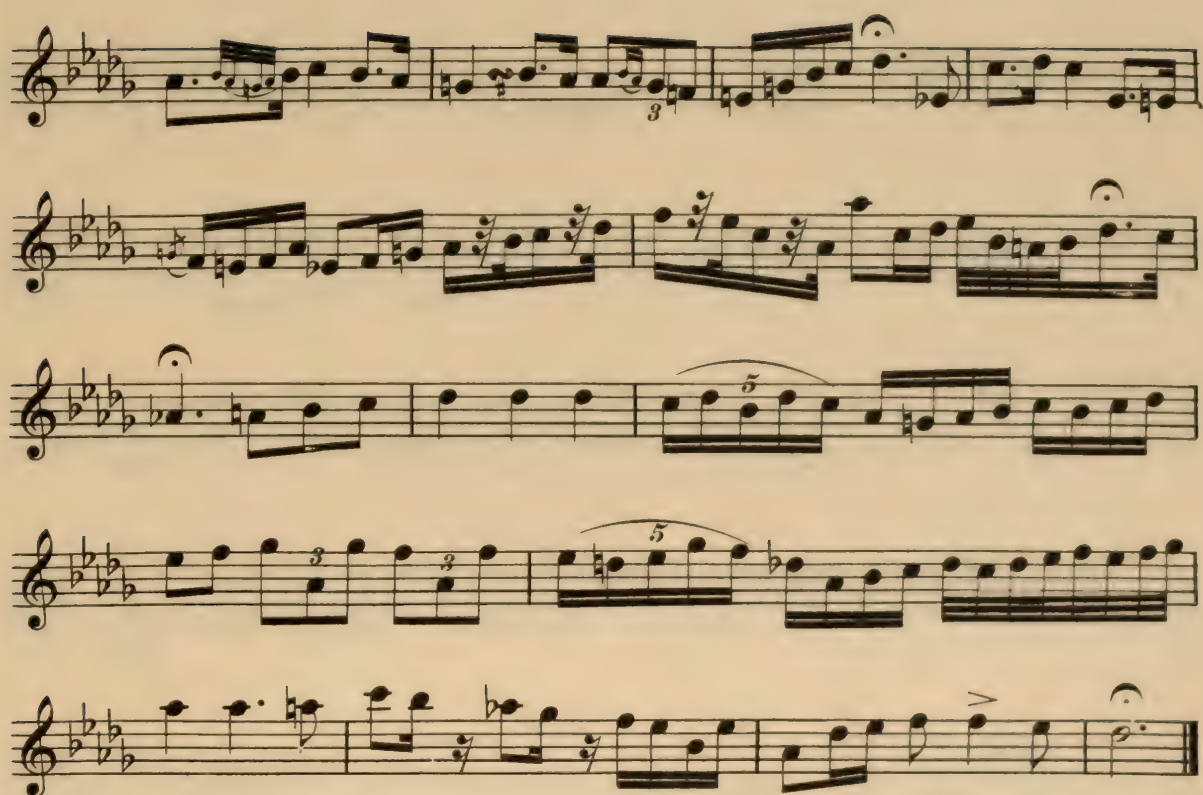
Third Part.

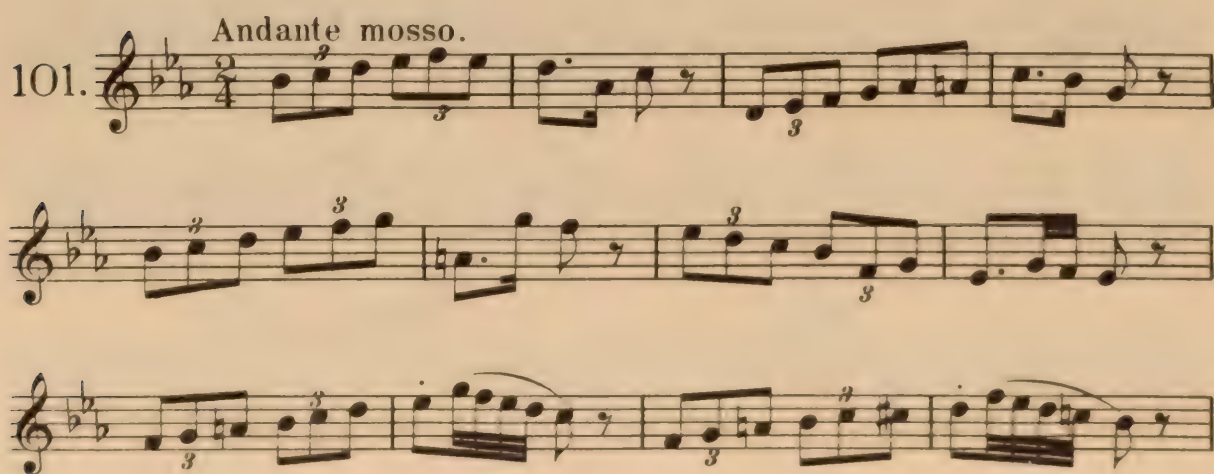
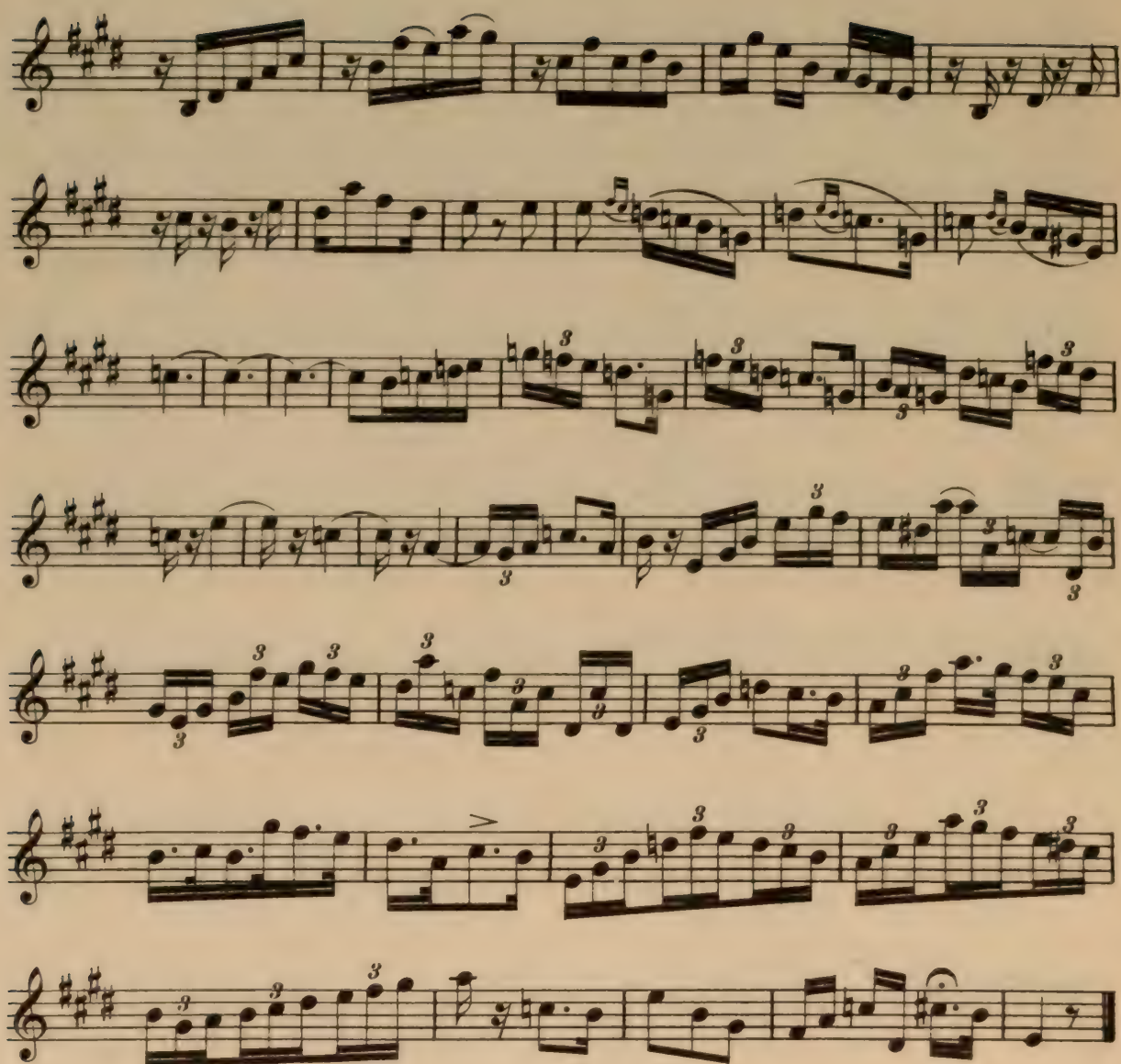
This Part contains very nearly all combinations of rhythmical articulation, in the 8 ordinary times, with repeats and the abbreviations oftenest met with.

Allegro maestoso.

99.

The musical score is written on nine staves. The first staff begins with the tempo marking 'Allegro maestoso.' and the measure number '99.'. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music is composed of eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' over a group of notes) and some double-measure rests (indicated by a '2' over a single note). The notation includes various articulation marks, such as slurs and accents, to indicate specific rhythmic articulations.

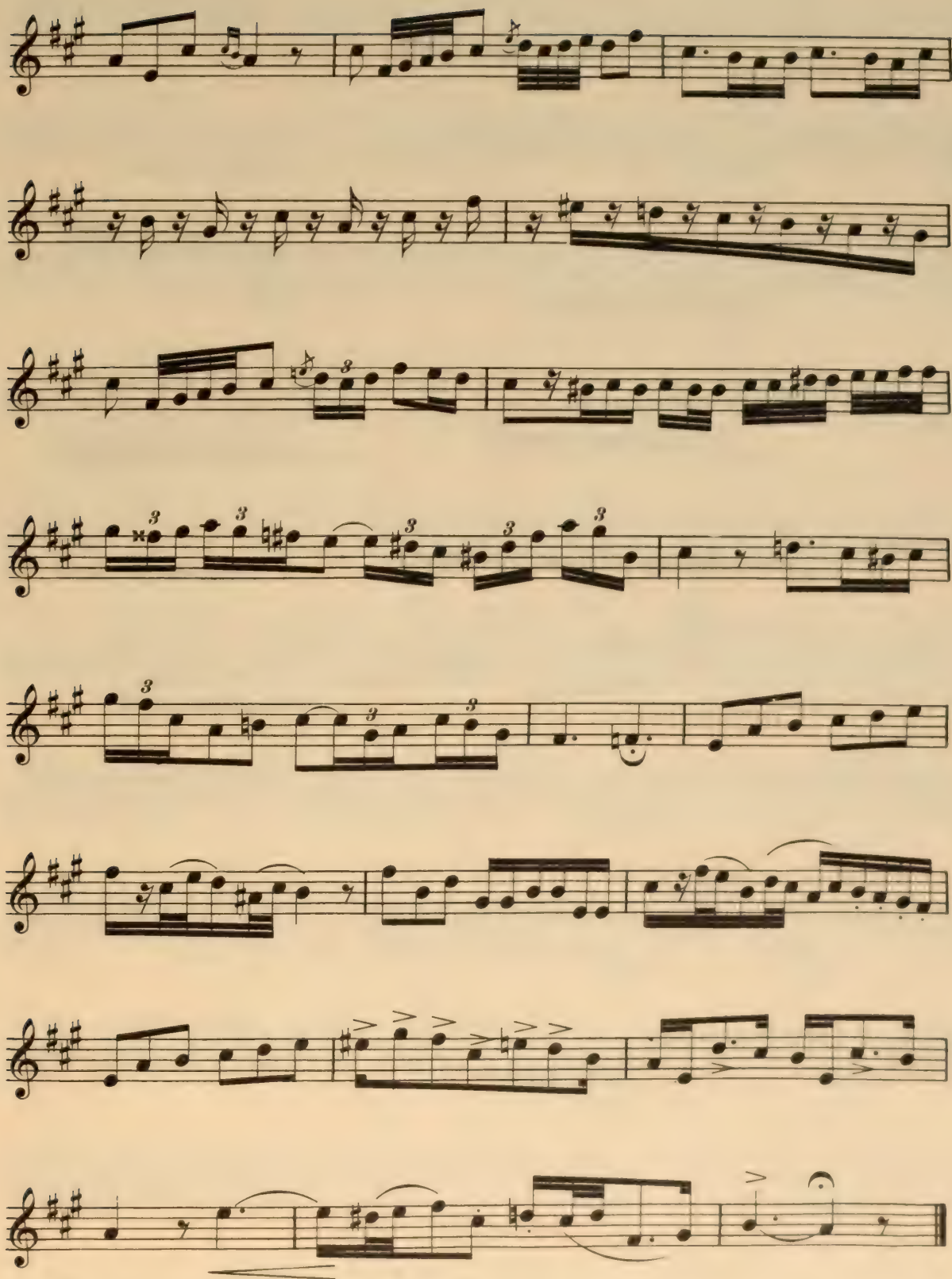




This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of ten staves of music, all written in a key with two flats (B-flat and E-flat). The notation is in a single system, with each staff containing a continuous line of music. The music is characterized by frequent triplets, indicated by a '3' over a group of notes, and slurs, which suggest a flowing, melodic line. The tempo markings 'rall.' (rallentando) and 'in tempo' are present, indicating changes in the speed of the music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The overall style is that of a classical piano composition, possibly a sonata or a study.

102. *Larghetto.*

This musical score consists of eight staves of music in treble clef, key of D major (two sharps), and 6/8 time. The tempo is marked *Larghetto.* The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and slurs. The melody is written on a single staff, with the first measure of the first staff being measure 102. The piece concludes with a final note in the eighth measure, which has an accent (>) above it.

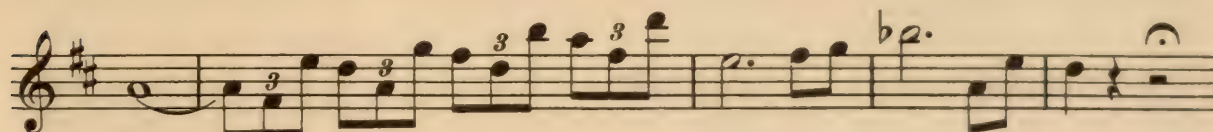
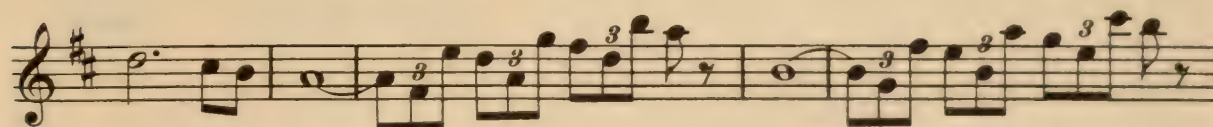
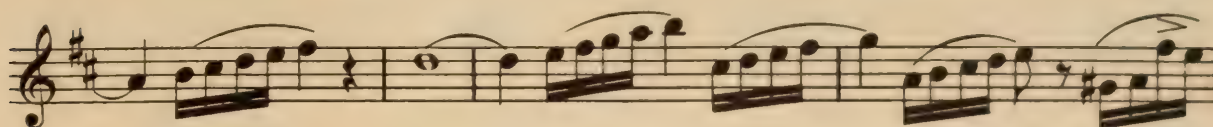
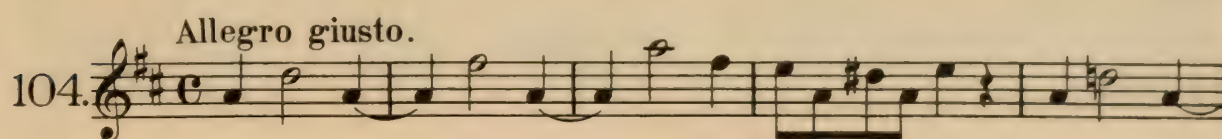


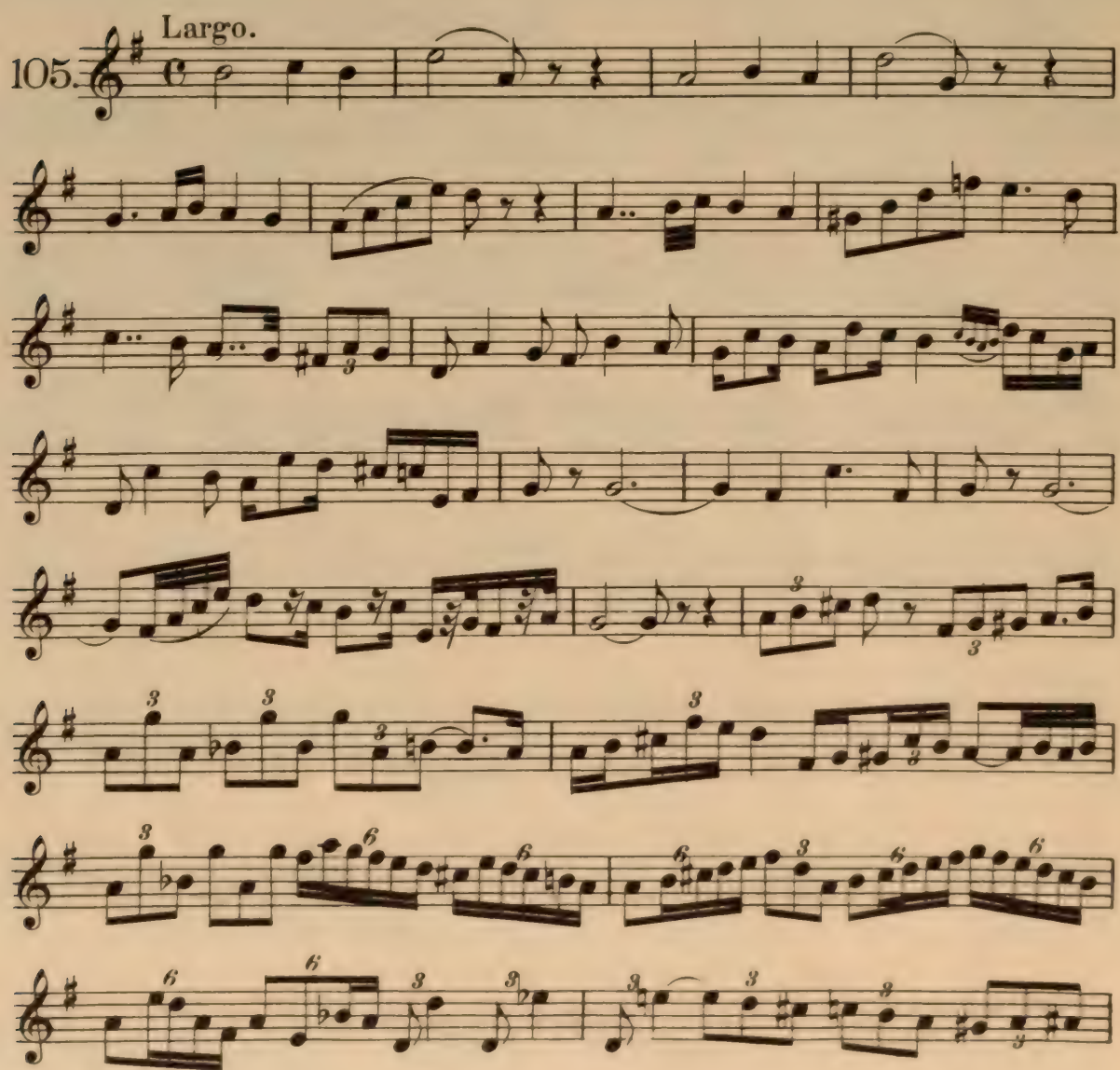
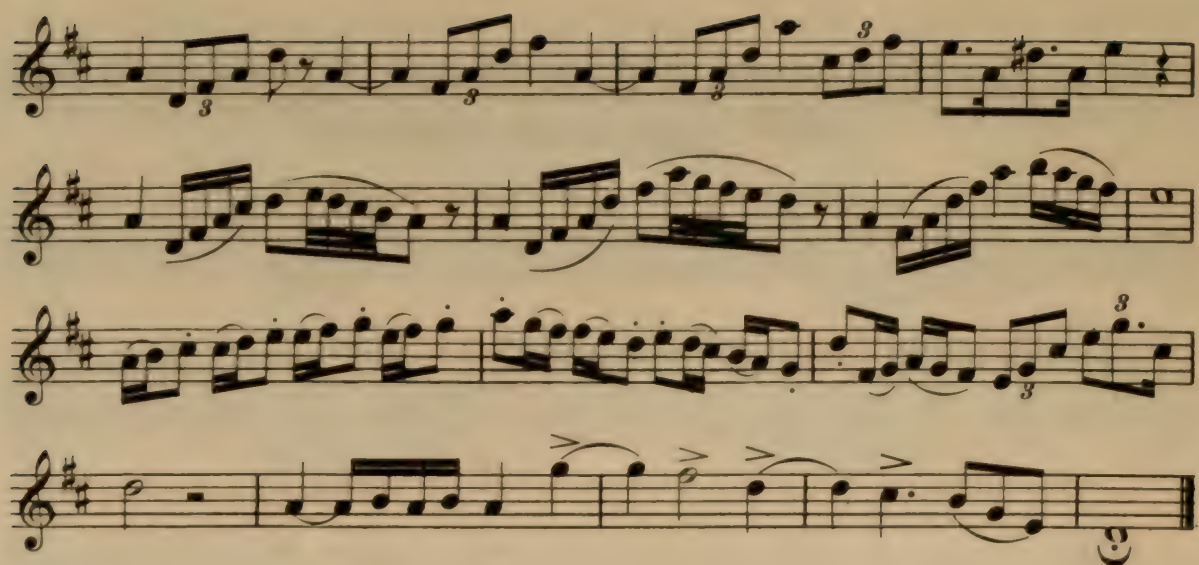
103. *Maestoso.*

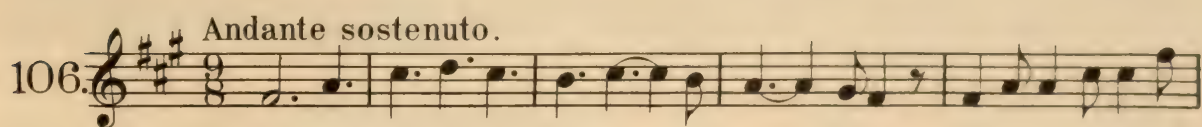
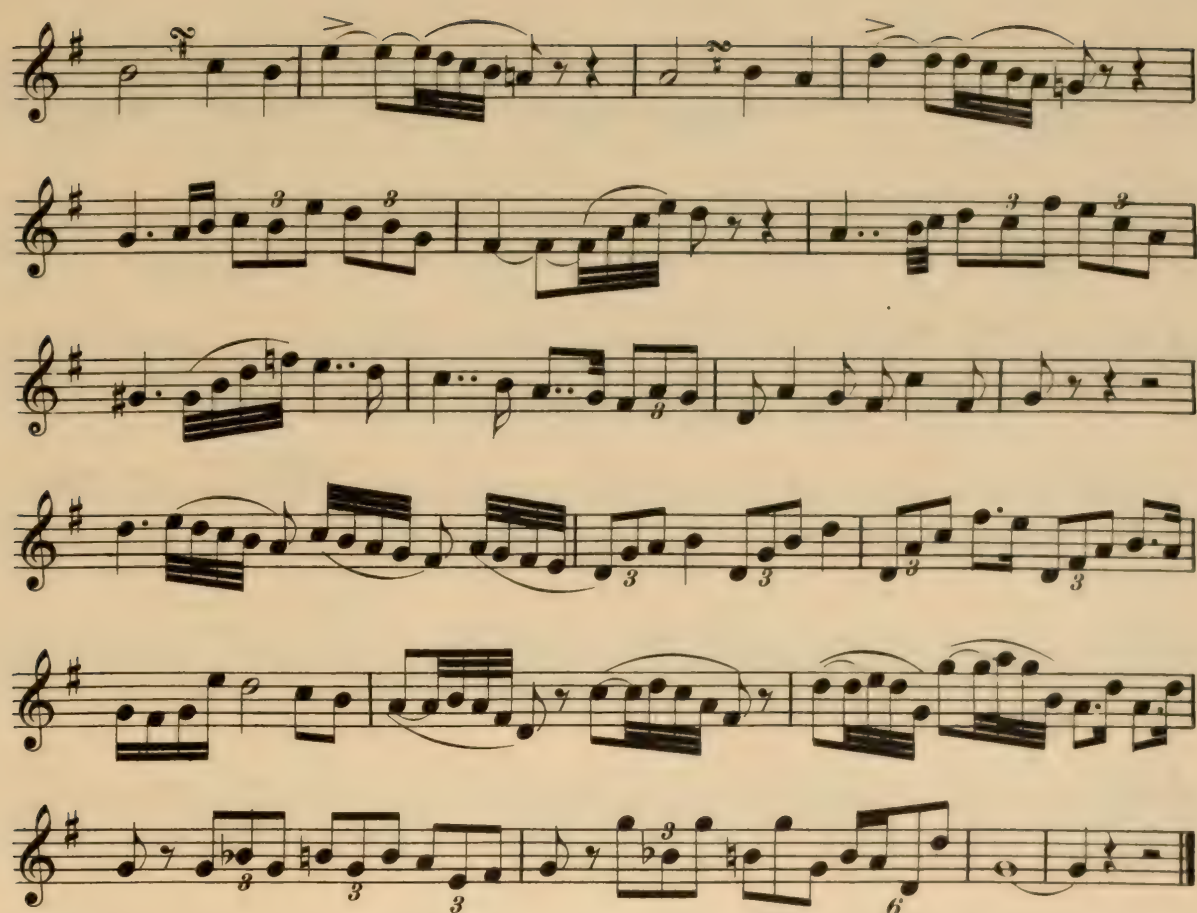
cresc.

dim.

scherzoso.





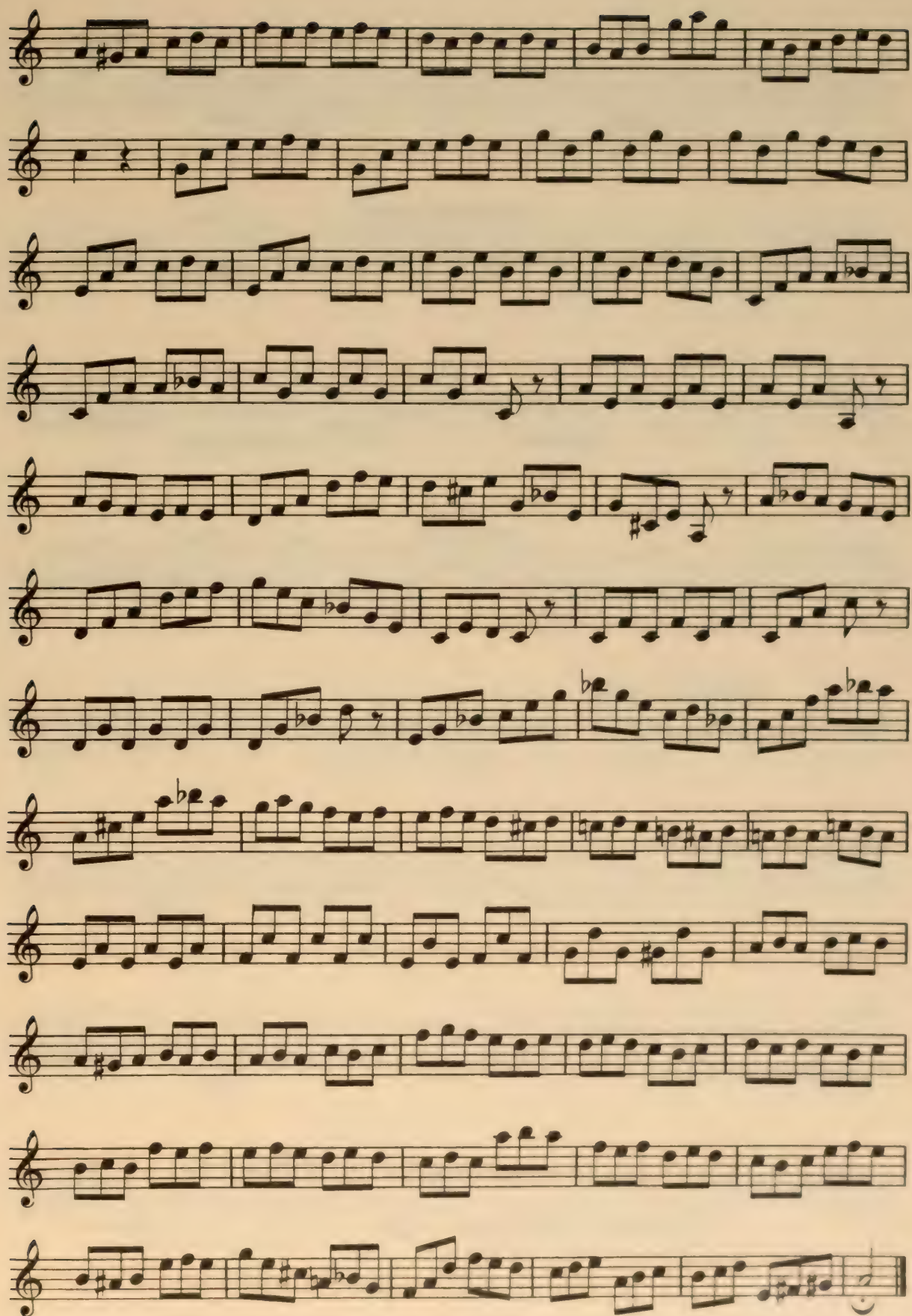


10. Musical notation on ten staves, all in G major (one sharp). The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests) and melodic lines. The first staff begins with a treble clef and a key signature of one sharp. The notation is continuous across the staves, with some measures containing multiple beamed notes.

Allegro vivace.

107.

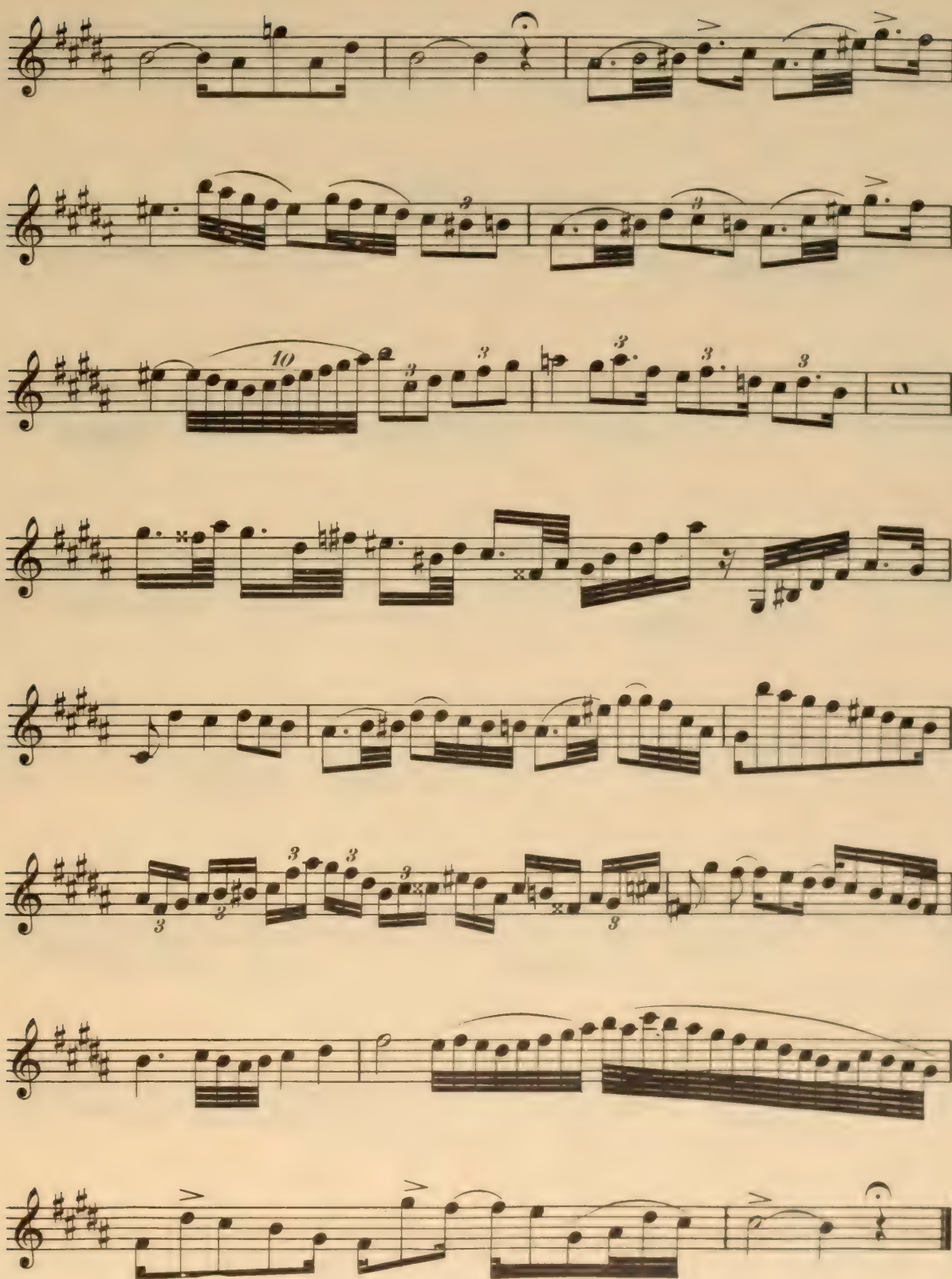
11. Musical notation on two staves, starting at measure 107. The time signature is 2/4. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests) and melodic lines. The first staff begins with a treble clef and a key signature of one sharp. The notation is continuous across the staves, with some measures containing multiple beamed notes.



Adagio.

108

This musical score consists of eight staves of music in G major (one sharp) and common time (C). The tempo is marked 'Adagio'. The notation includes various musical symbols such as treble clefs, notes, rests, and fingerings. Measures 108 and 109 feature a half note G and a half note A respectively, followed by a series of eighth notes. Measures 110 and 111 contain sixteenth notes with fingerings 6, 5, 4, and 3. Measures 112 and 113 show a sequence of eighth notes with fingerings 3, 4, 5, 6, 7, and 8. Measures 114 and 115 are composed of eighth notes with fingerings 3, 4, 5, 6, 7, and 8. The score concludes with a final measure of a half note G.

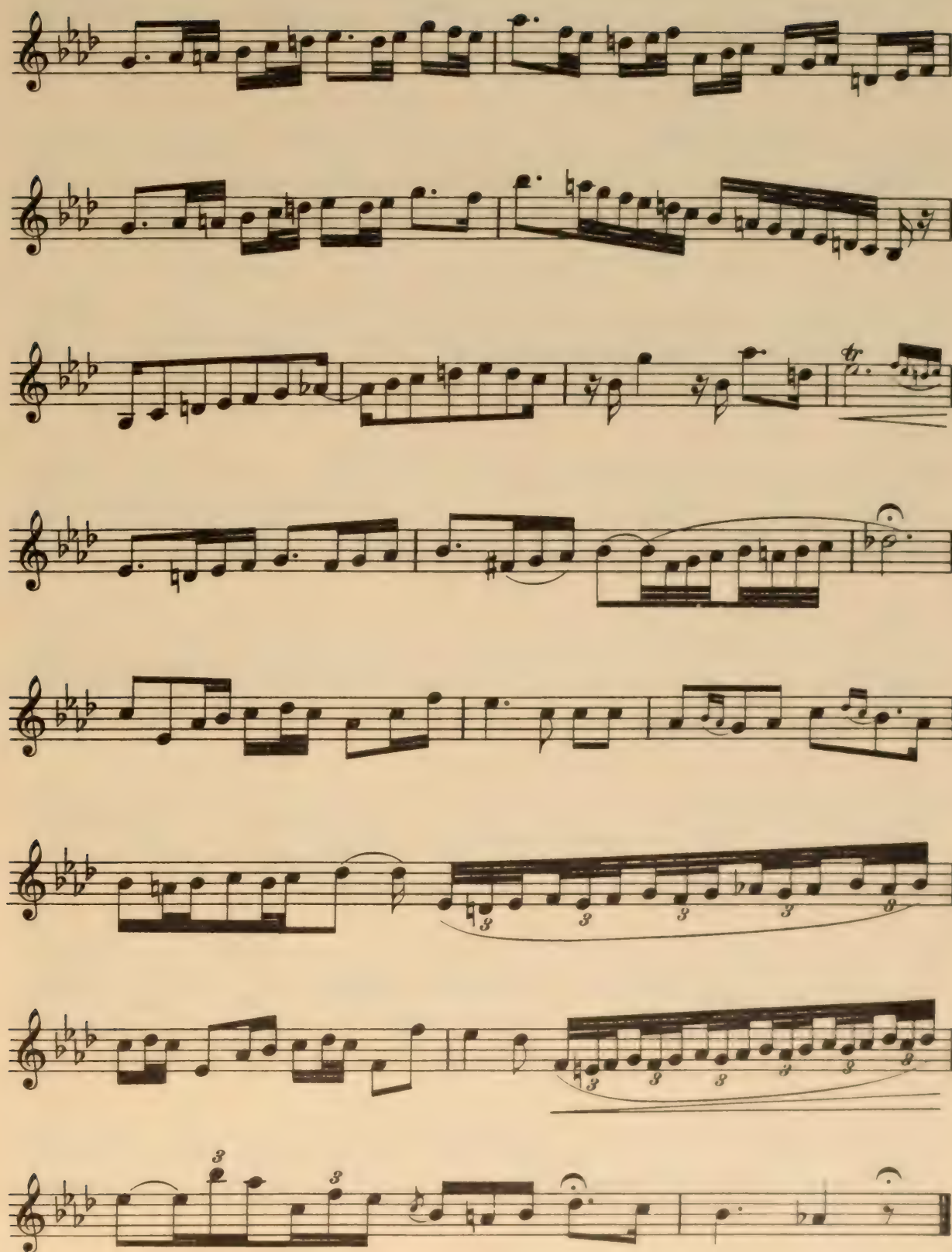


Andantino grazioso.

109

A musical score for a single melodic line in treble clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The score consists of eight staves of music. The first staff begins with a measure number '109'. The music is characterized by flowing eighth and sixteenth notes, with occasional rests and ties. The final staff concludes with a fermata over a half note.

13505



Moderato assai.

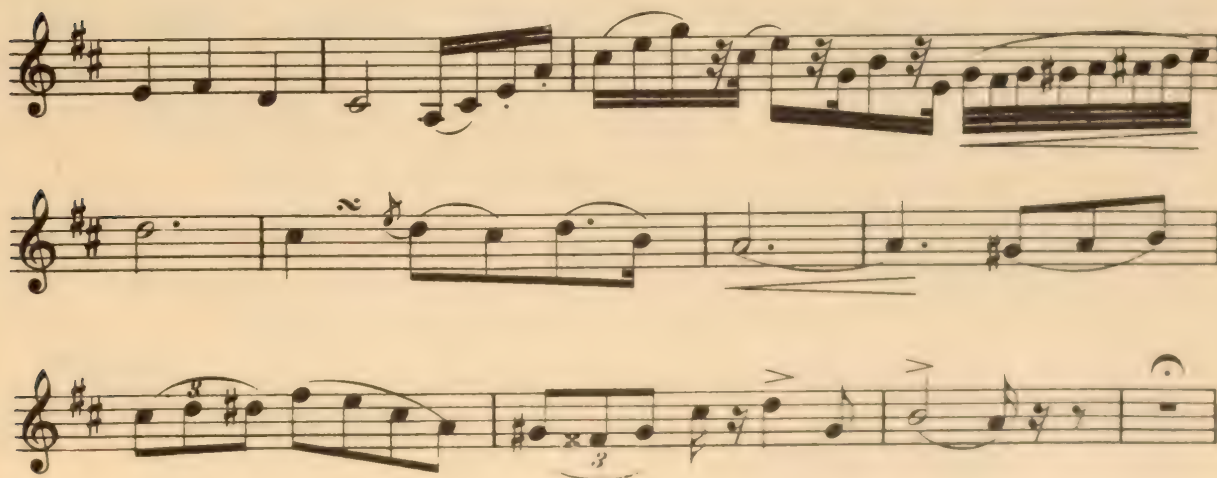
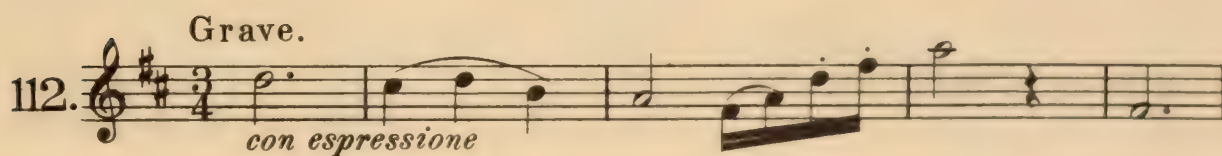
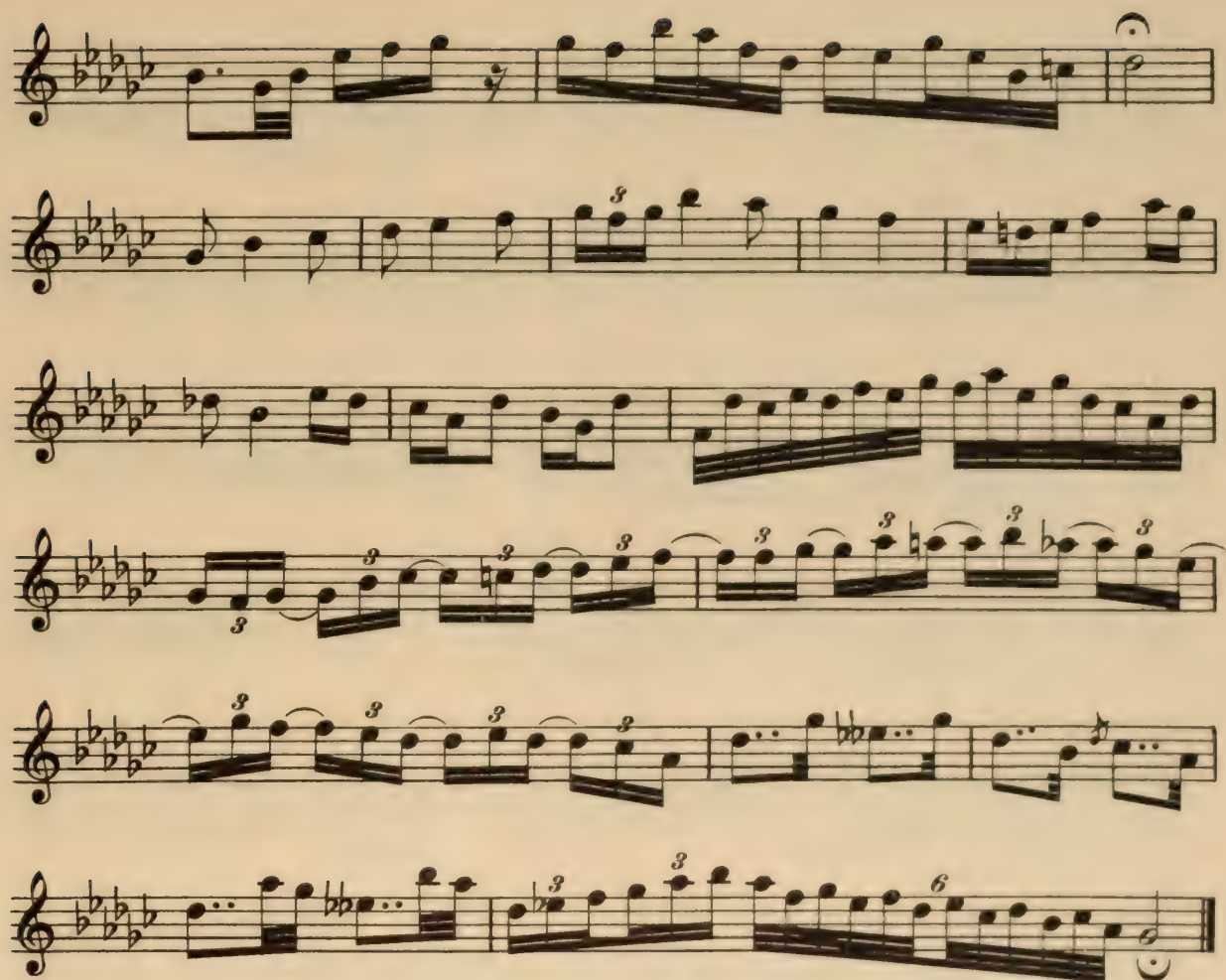
110.

This musical score consists of eight staves of music in treble clef, key of D major (two sharps), and 3/8 time. The tempo is marked 'Moderato assai'. The first staff begins with a measure number '110.' and a common time signature 'C' that changes to 3/8. The melody is composed of eighth and sixteenth notes, often beamed together. The second staff continues the melodic line with some rests. The third staff features a trill-like figure in the first measure. The fourth staff has a measure with two eighth rests. The fifth staff contains a complex sixteenth-note passage. The sixth staff continues with more sixteenth-note runs. The seventh staff includes triplets, indicated by a '3' over the notes. The eighth staff is a dense, continuous sixteenth-note passage.



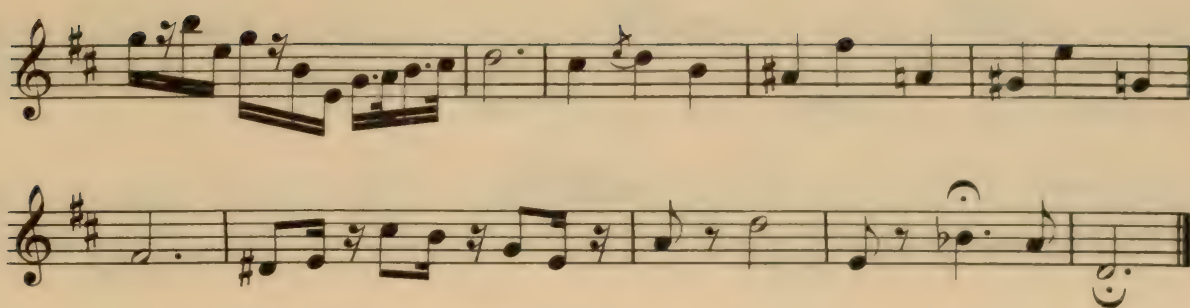
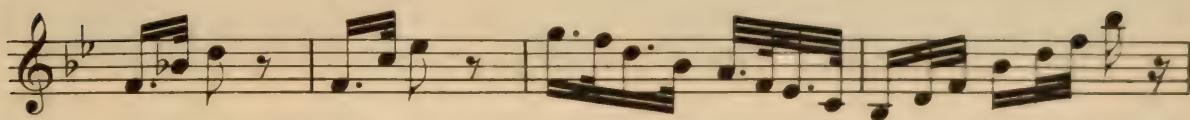
Moderato.

111.



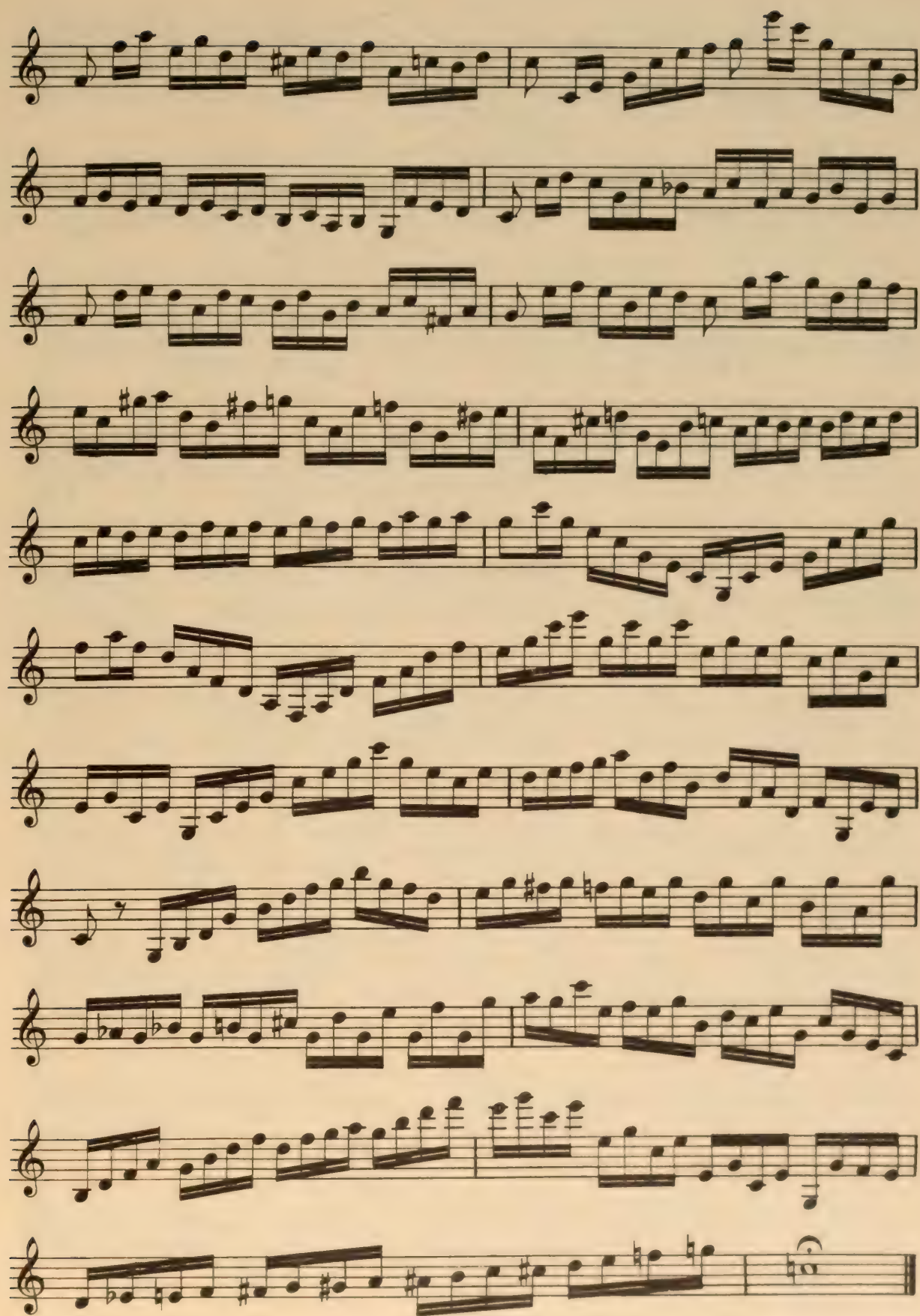
cresc.

13505

*Allegretto.*

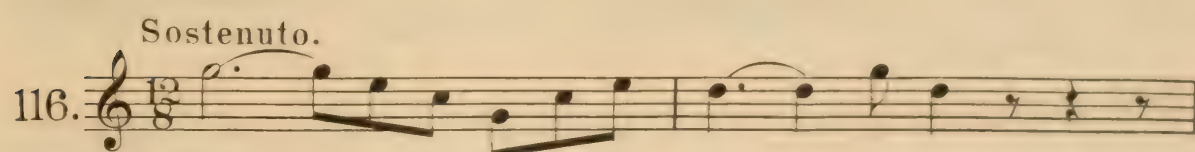
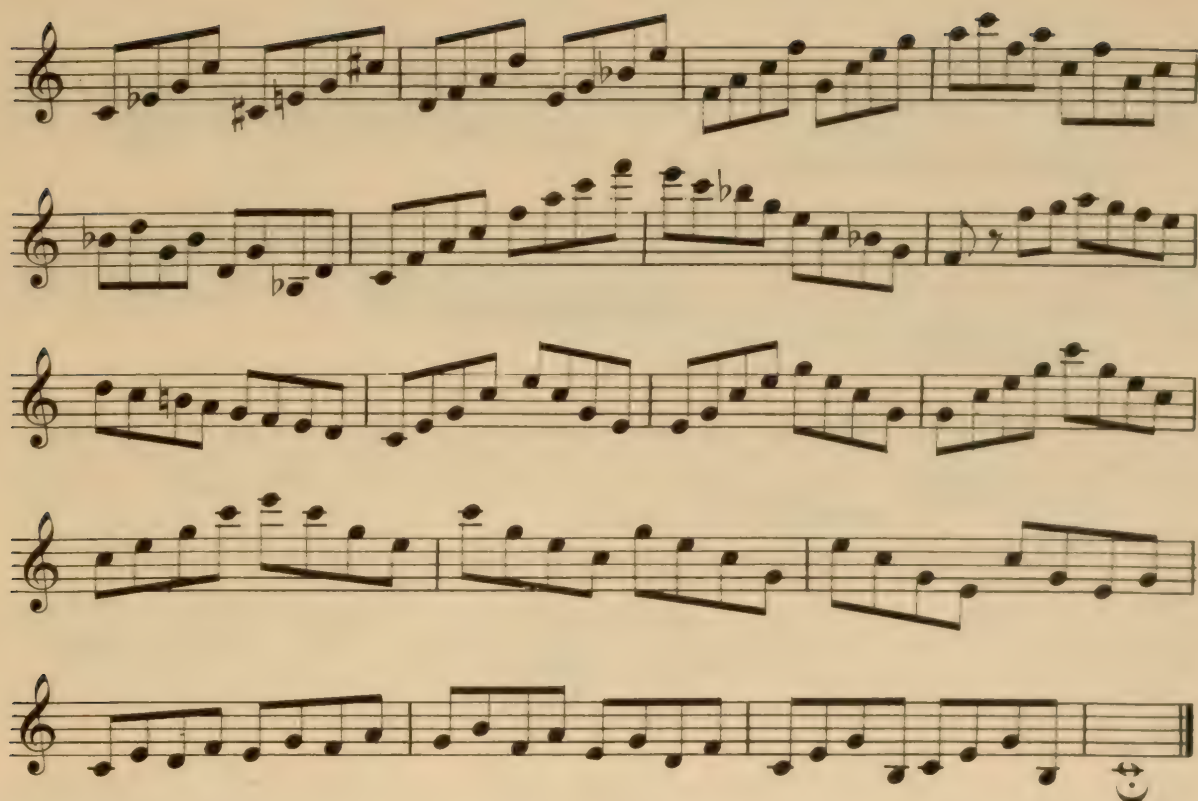
dim.

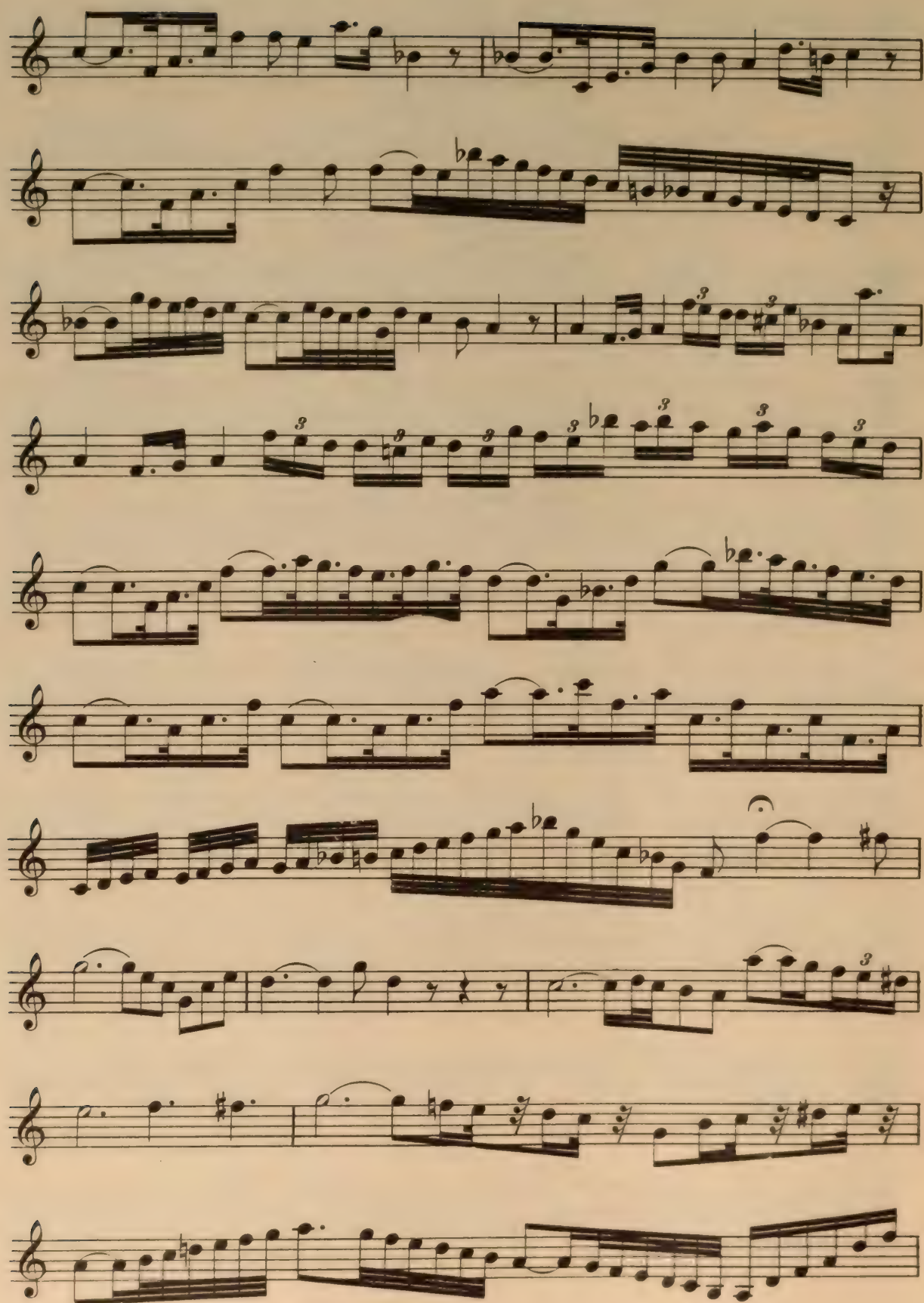
114. Allegro.

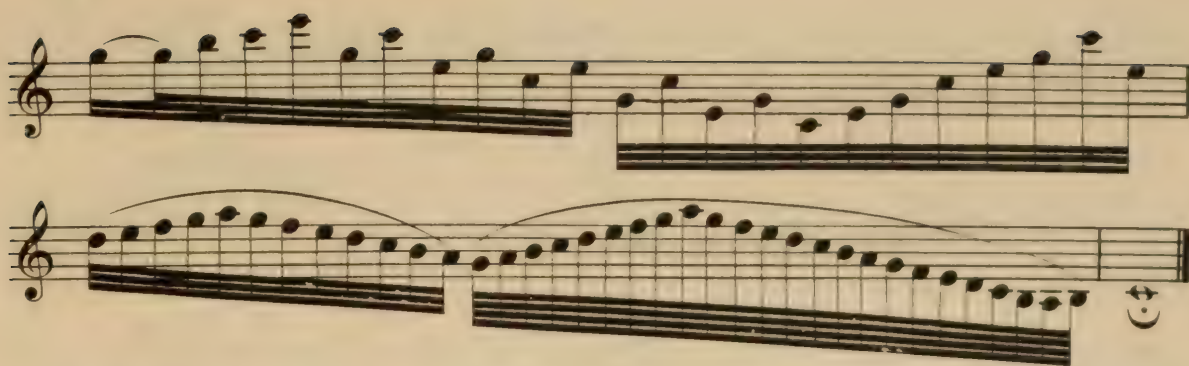


Allegro con brio.

115.





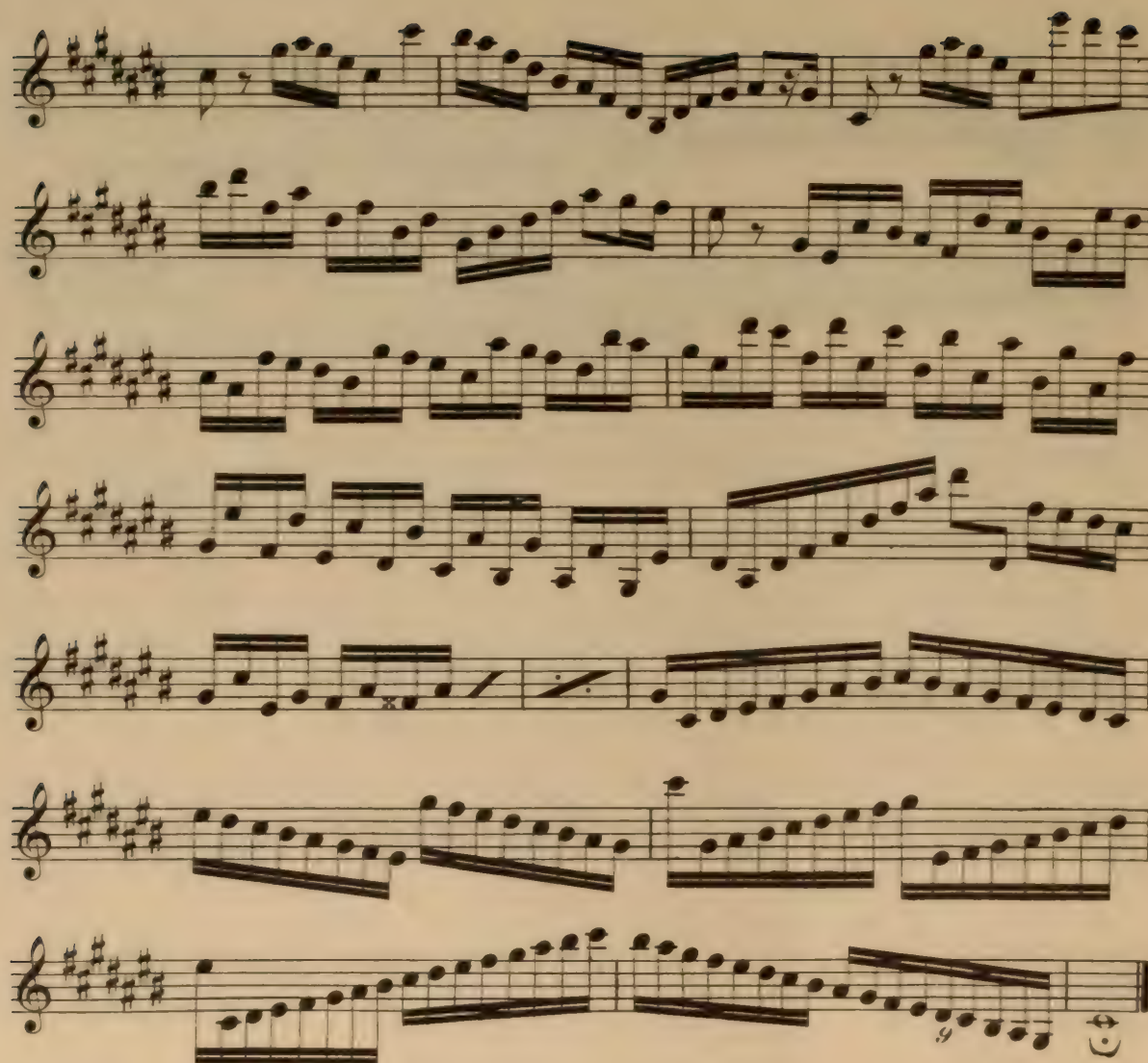


Exercises with signs of abbreviation and repeats.

Allegro mosso.

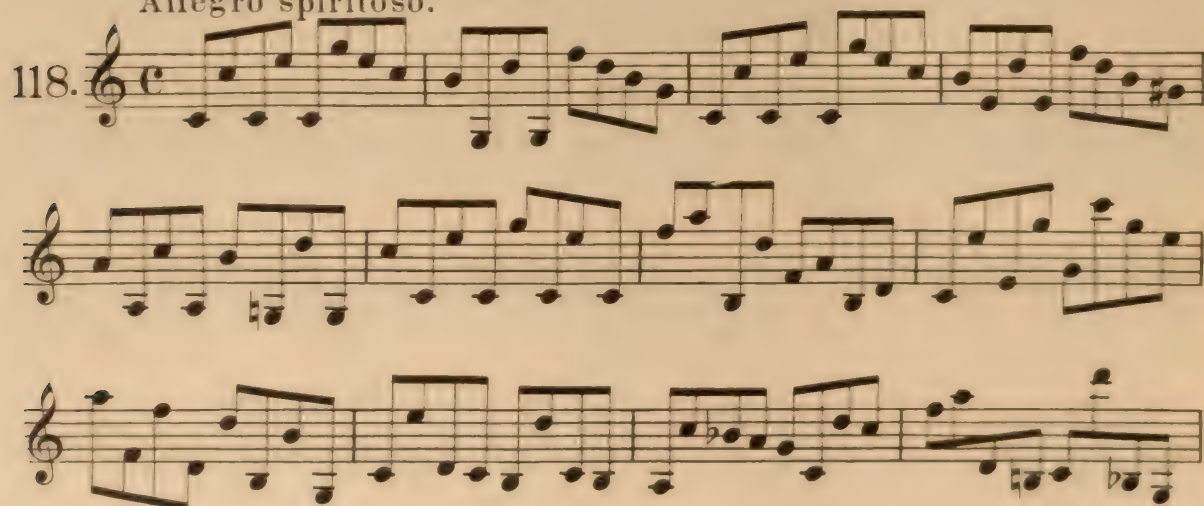
117.

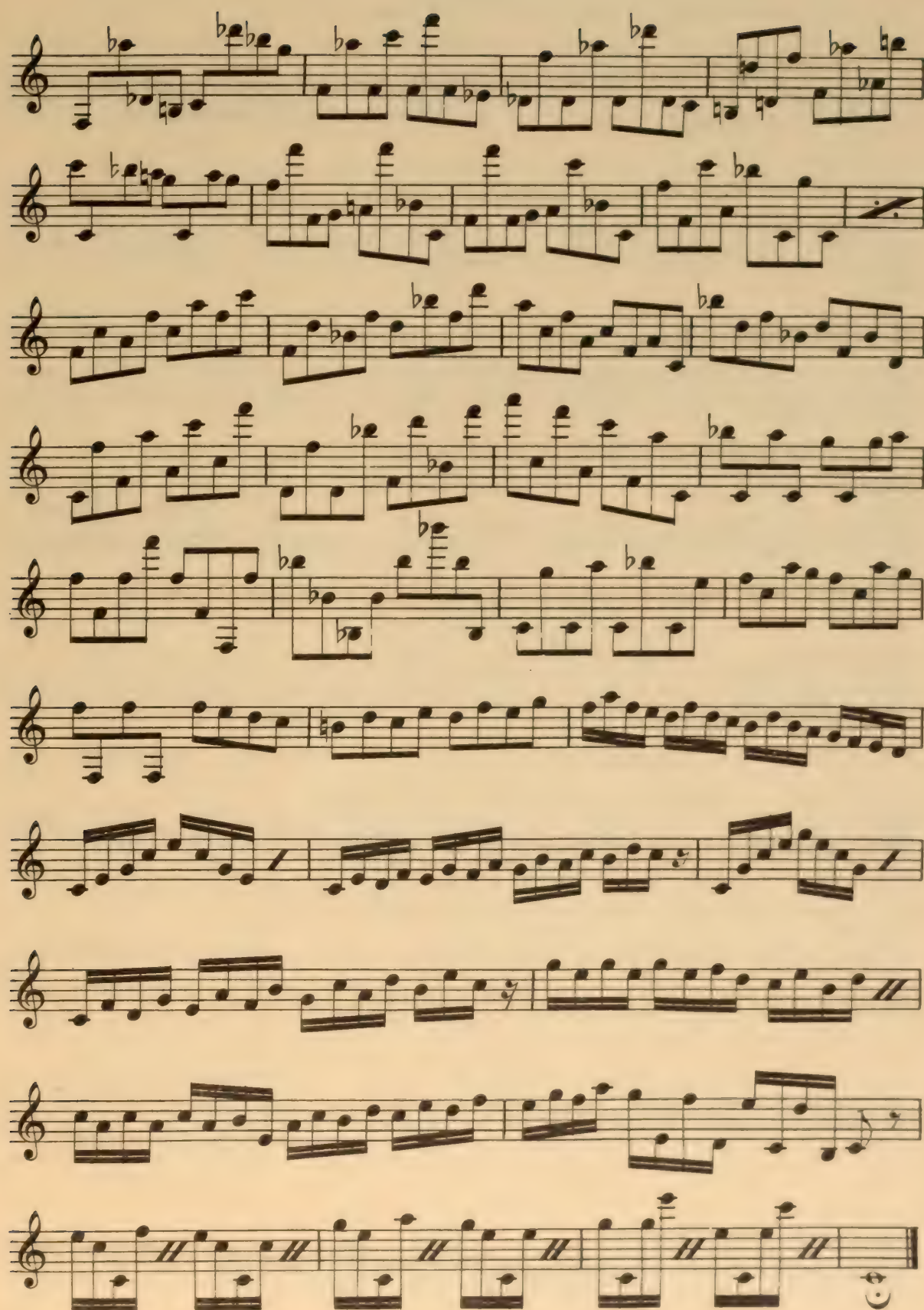
(a) In printed music, both these and the following abbreviations are seldom met with; this cannot be said of MS. music, hence, it is necessary to learn them.



Solfeggio for freeing the tongue.

Allegro spiritoso.





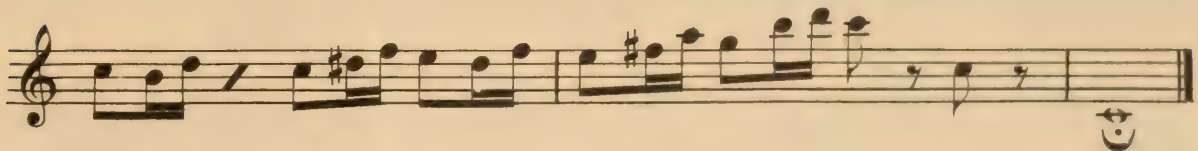
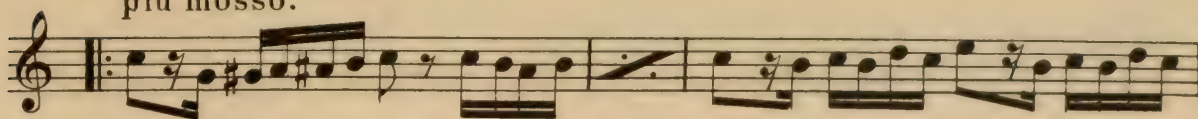
Exercise on the other signs and abbreviations.

Allegro.

119.



più mosso.

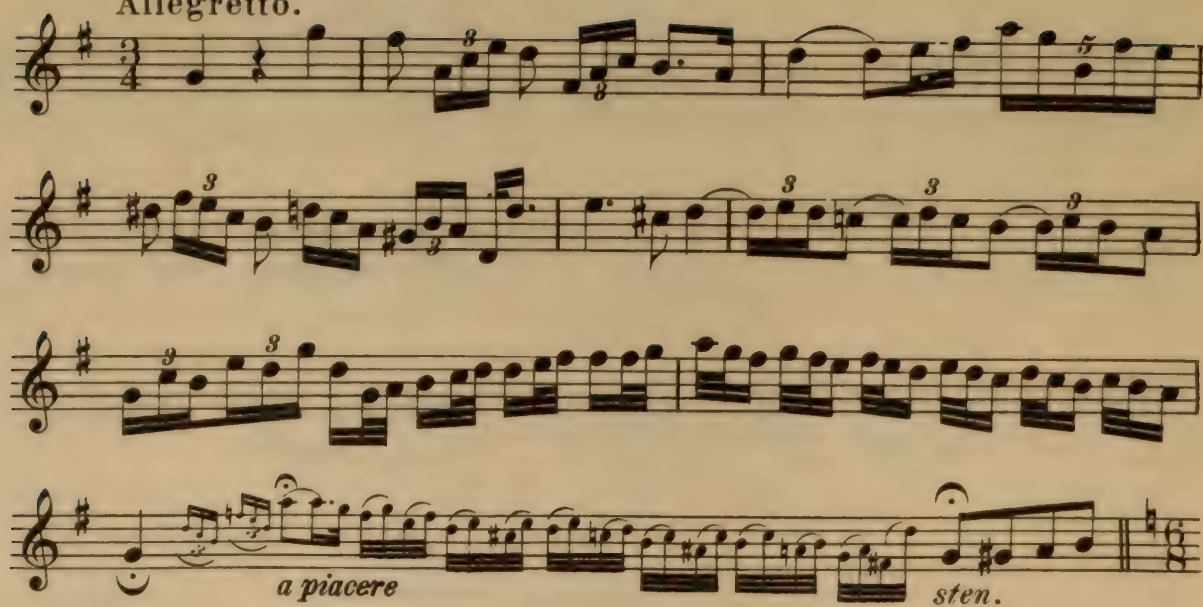


In this last solfeggio all the different times are represented, so as to accustom the pupil to change instantly.

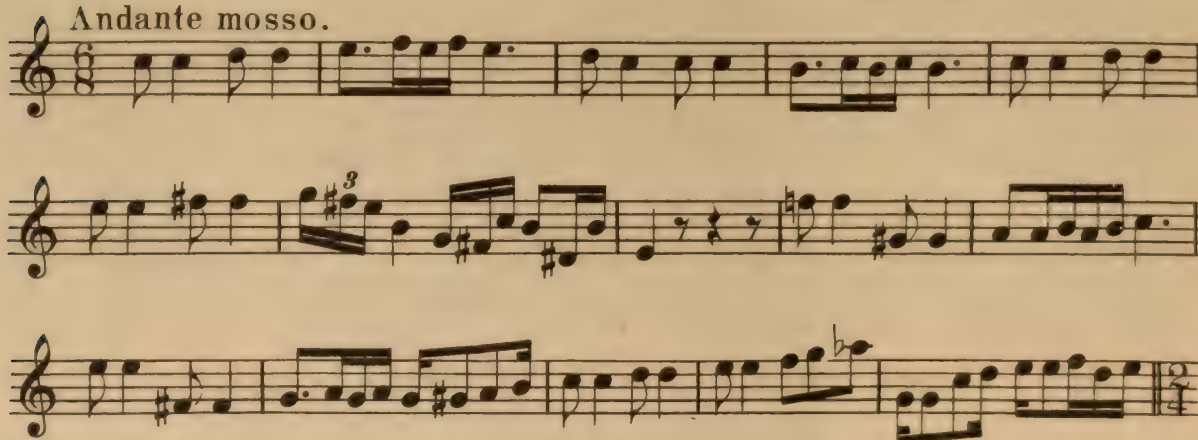
Allegro moderato.



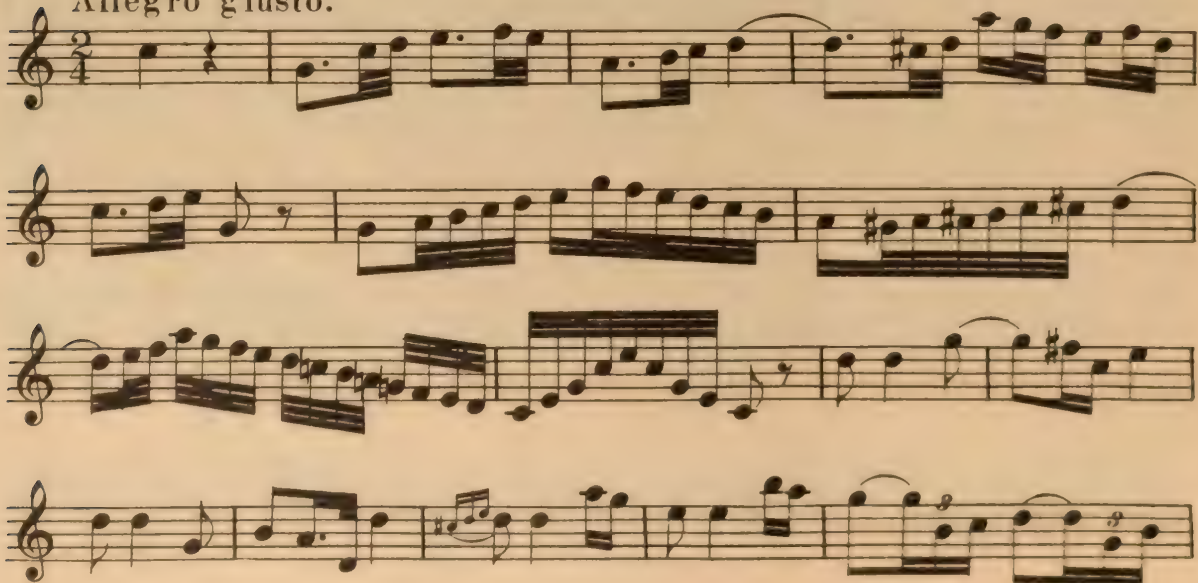
Allegretto.



Andante mosso.



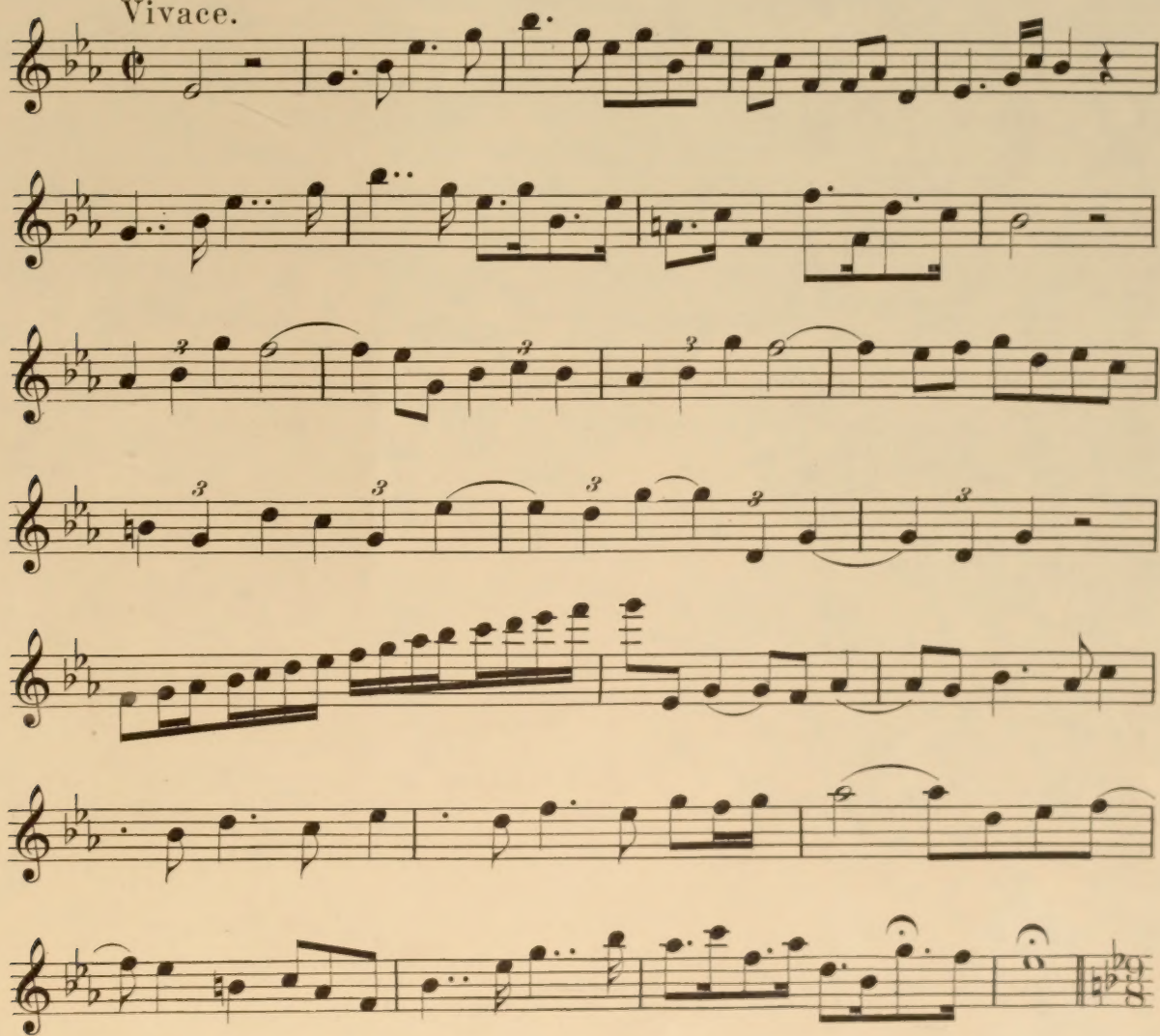
Allegro giusto.



Andantino.



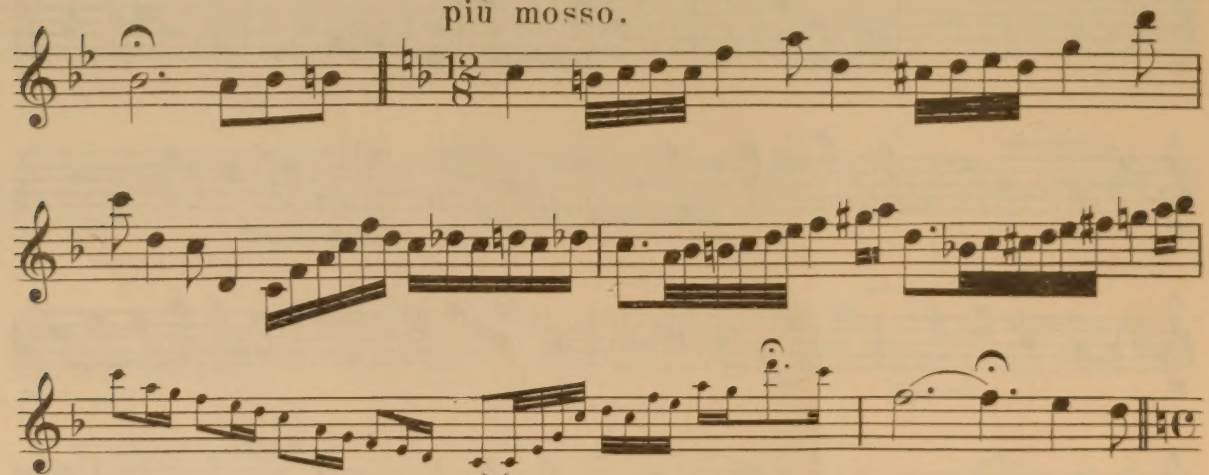
Vivace.



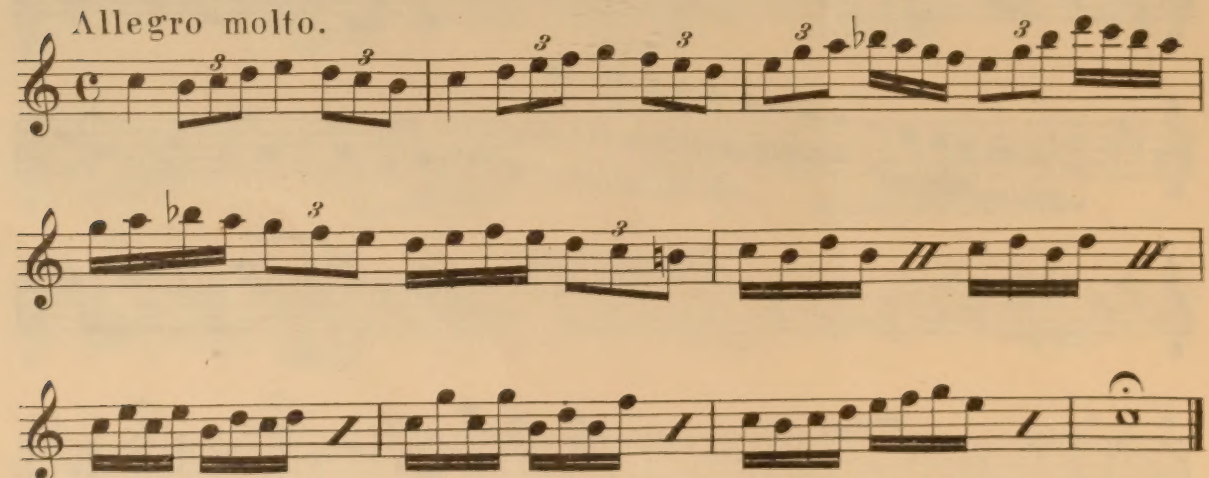
Sostenuto.



più mosso.



Allegro molto.



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